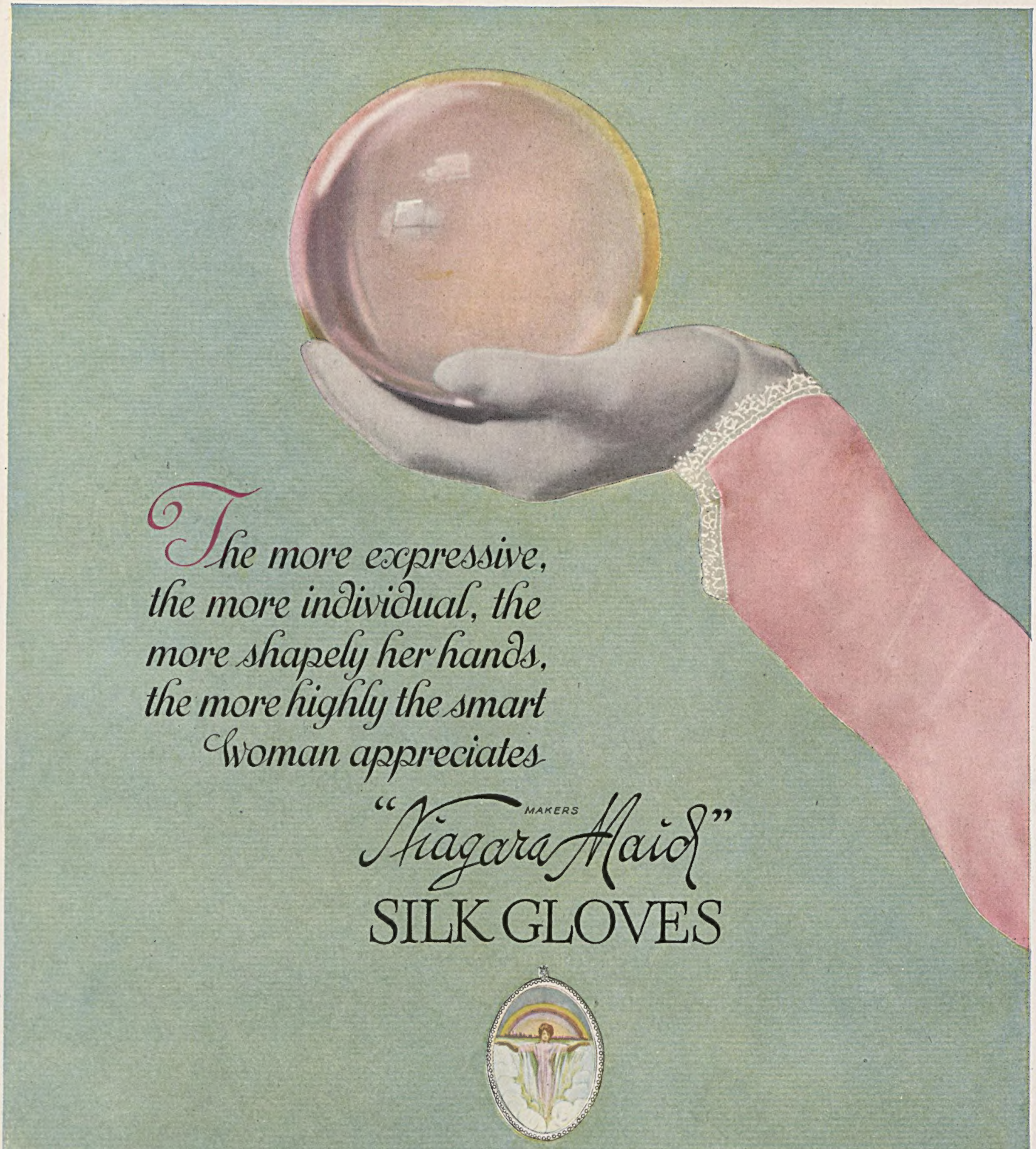
Smart Fashions for Limited Incomes

VOGUE

April 15 · 1917
Price 25 Cents



The Vogue Company



The more expressive, the more individual, the more shapely her hands, the more highly the smart woman appreciates

MAKERS
"Niagara Maid"
SILK GLOVES



Photo White

Oscar Saenger

The Victor Company announces a complete course in vocal training by Oscar Saenger in twenty lessons on ten Victor Records

$25

Soprano; Mezzo-Soprano; Tenor; Baritone; or Bass

Every student of vocal music, every aspiring young singer, every one who has a voice, even though it be untrained, can now develop his or her talents under the direction of Oscar Saenger—America's greatest and most successful vocal teacher.

The Oscar Saenger Course in Vocal Training is a practical efficient system for teaching people to sing.

It is based on the simplest and most direct principle of all teaching which, for the first time, is now applied to singing in a new and original way.

No matter where they may live, all those who wish to sing may now learn to do so under the direction of a master who is credited with having entered more pupils upon successful operatic, oratorio or concert careers than has any other teacher in the United States.

The course consists of ten double-faced Victor records, which provide twenty lessons in vocalization.

There is a separate set of records for each of the following five voices: Soprano, Mezzo-Soprano, Tenor, Baritone and Bass.

With the Mezzo-Soprano course, special instructions will be found for the training of *children's voices.*

With each set of records, there is also provided a text book of supplementary information for the student, which information is set forth so definitely and clearly that the art of singing may be fully understood by those who have had no other vocal training.

All the necessary technique and all the necessary exercises for the development of perfect vocalization are provided, explained, and worked out, in the same definitely constructive way as they are in Oscar Saenger's own studio.

The one essential requirement in vocalization is that the student shall learn to produce perfect tones in the proper way, —this, the Oscar Saenger Course accomplishes in the simplest and most direct way.

For each set of lessons, perfect examples of tone production have been secured through Oscar Saenger's personal choice of the artists best qualified to serve as exemplars.

These tones, phrases or scales are "sung" by the records to a piano accompaniment "played" by the records. The accompaniment then continues, but instead of the exemplar (the record) the *student* then sings to that accompaniment the same tones in the same way that he or she has just heard them produced by the record. *The result is* that through conscientious practice with the Oscar Saenger records, correct tone emission is brought about almost automatically.

The Oscar Saenger Course in Vocal Training for any of the voices mentioned above, may be procured from any Victor dealer at $25—the cost of a *one-hour* lesson at the Saenger Studio in New York.

The Victor Records of the Oscar Saenger Course in Vocal Training will be the means of developing thousands of voices and new musical talent all over the world. Such development will not in future be a question of large financial risk and long periods of study away from home, because this training is as effective on the farm as it is in the studios of any big city.

To schools and colleges, to such organizations as the Y. M. C. A. and Y. W. C. A., this course will be a welcome adjunct to other educational features.

It will be of great value to music teachers in the smaller towns and cities far removed from the great musical centers, by enabling them to measure their own work and illustrate their own ideas.

The Oscar Saenger Course in Vocal Training is within the reach of all, for it involves a relatively small outlay and demands nothing more than conscientious study along prescribed lines.

In throwing a new light on all that has to do with song and singing, this new course will bring about a wider understanding and appreciation of music on the part of the public. Musical clubs will have endless opportunities for the most exhaustive study and detailed exposition of the art of song.

Write for an illustrated booklet

giving full information about the series of Victor Records of the Oscar Saenger Course in vocalization. We will gladly send a copy upon receipt of your request.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Important Notice. All Victor Talking Machines are patented and are only **licensed,** and with right of use with Victor Records only. All Victor Records are patented and are only **licensed,** and with right of use on Victor Talking Machines only. Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture; and their use, except with each other, is not only unauthorized, but damaging and unsatisfactory.

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—where fashion's mandates are always followed,—often anticipated, and occasionally first conceived.

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We've fitted up the *Galerie* in delicate old rose; as an inner shrine of Fashion. It will be reserved for the presentation of our very choicest creations.

The New York "insiders"—the real leaders of style—will find in it a congenial atmosphere that will inspire them to come often. Their out-of-town sisters will find it the most enjoyable part of their shopping visit.

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LONDON
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Paris Lingerie Waists

Entirely Hand-Made



For Women—Sizes 32 to 44 Bust

170—**Paris Hand-made Waist,** *of flesh or white batiste;* cluster tucked; organdie collar, cuffs, and fronts eyelet embroidered and inset with lace motifs. Val. lace edged. **13.75**

172—**Paris Hand-made Waist,** *of white handkerchief linen;* tailored model, double rows of hand hemstitching around sailor collar, cuffs and down front; self-corded yoke. **9.75**

174—**Paris Hand-made Waist,** *of white French batiste;* large flat sailor collar and front of waist hand drawn, hand embroidered; hand tucked front and back. **7.50**

176—**Paris Hand-made Waist,** *of white French batiste;* hand embroidered, hand scalloped collar and cuffs inset with real filet lace; front, back and sleeves hand tucked. **9.75**

178—**Paris Hand-made Waist,** *of flesh or white French batiste;* hand tucked, scalloped organdie collar, shawl revers and turn-back cuffs with hand embroidery, Val. lace edged. **13.75**

180—**Paris Hand-made Waist,** *of white or flesh batiste;* front and collar trimmed with real filet lace, back, front and deep collar tucked and hemstitched. **16.50**

Lane Bryant

Specialists in

Smart Clothes for Stout Women

Open their New

18 Story Home



ALBERT MALSIN
Inventor of the Lane Bryant System of Designing Clothes for Stout Women

A Monument to Lane Bryant Success. On Monday, March 26th, a splendid new store was formally christened. It specializes in specially designed clothes for stout women—clothes that are smart, becoming and ready-to-wear.

From a small specialty shop to a great institution in an 18-story building, costing $750,000, with hundreds of employees, and hundreds of thousands of enthusiastic customers in all parts of the globe—this is the story of Lane Bryant's success.

This phenomenal growth took but a few years. It was rapid because the Lane Bryant idea of producing extra-size garments that are scientifically perfect and yet supremely stylish—of emancipating stout women and expectant mothers — met a universal need — an eager demand.

Our development has been sure and sound because every step of it has been built on the highest unswerving ideals of service—of making limitless satisfaction a part of every transaction.

Everything that Women Wear. In the various departments of this store you will find everything that women wear. Small women as well as large may enjoy wearing Lane Bryant clothes. We have a department that specializes in practical and becoming maternity garments. Lane Bryant is a famous name among American mothers.

But it is the large women who never before knew the comfort of buying ready-to-wear clothes, to whom we offer the most. The women who have struggled with tailors and dressmakers for every needed garment. Most often to be disappointed in the completed work, for artists in clothes are few.

Our Specialty — Smart Ready-to-Wear Clothes for Stout Women Designed by Lane Bryant.

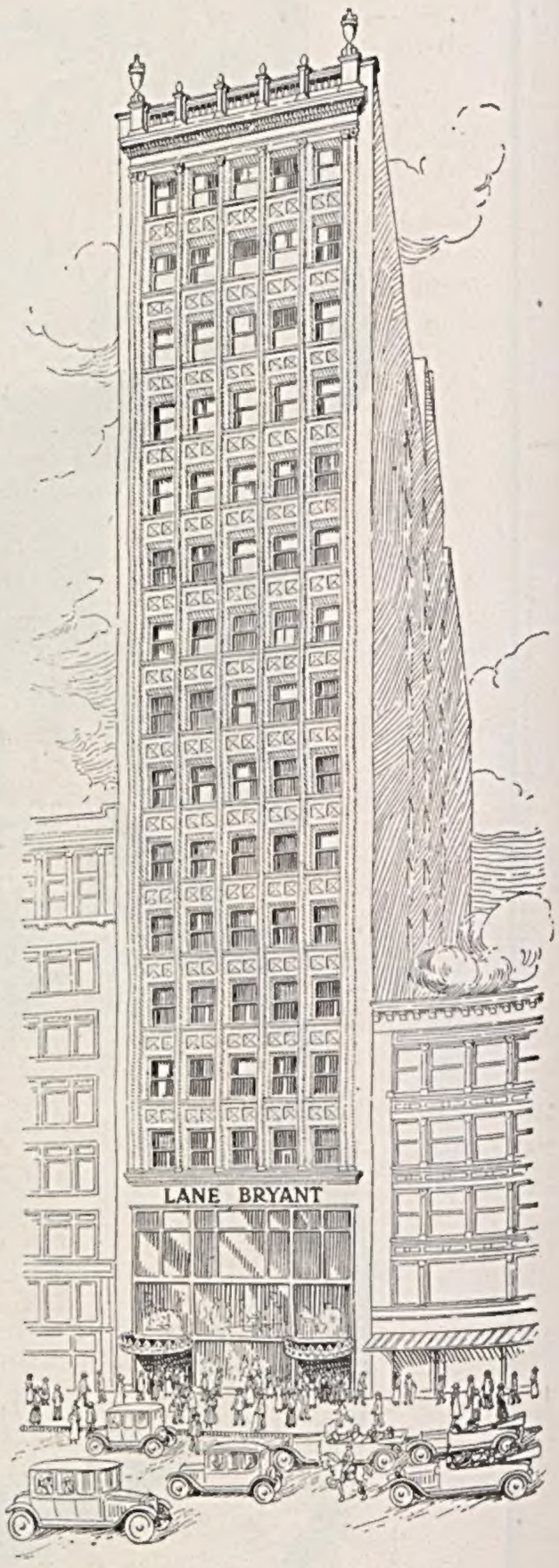
Not, let us impress upon you, simply extra-size garments, different only in measurement from regular sizes. Large women have had experience with such awkward, clumsy makeshifts.

Lane Bryant applies all the art of the designer into creating gowns and suits that become the stout figure. In adapting styles that are youthful as well as matronly; that always become the wearer.

To learn how to make the attractive clothes fit, Lane Bryant measured 153,000 women. They learned how to vary proportion for both short and long waisted types. To adopt modern fashions to sizes up to 58.

Thus an average of 76 women out of every 100 who visit our store can wear Lane Bryant designs practically without alteration.

And because we have fitted and pleased so many women, we know we can please you.



Special Features and Departments

Inside, this new Lane Bryant store is extremely elegant. Decorations and furnishings introduce novel features.

New Departments further serve your needs. We invite you to visit the following:

- Millinery Department (New, in charge of a leading 5th Ave. milliner)
- Coats
- Suits
- Dresses (Morning, Afternoon and Evening)
- Blouses (Sport and for dress wear)
- Lingerie, hosiery, etc.
- Corsets (Ready to wear and custom made)
- Mourning Wear
- Maternity Wear
- Baby Clothes
- Nursery Furniture

To Our Out of Town Customers

If you are unable to visit any one of our three stores, our special Mail Order Department affords wonderfully efficient service. Write for our Spring and Summer Style Book; "Modes" for Stout Women, Dept. V 17; "Mater Modes" for the Mother-to-Be, Dept. V 16, New York Address.

Chicago
17 North State Street

Lane Bryant
21-23 West 38th Street, New York

Detroit
255 Woodward Avenue

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE AT 38TH STREET, NEW YORK

Exclusive Modes in Bathing Frocks

"NEREIDE" — Bathing suit of heavy fibre silk laced up the front. Sailor collar and sash of contrasting color or selftone. All colors. **16.50**

Rubber cap with rosettes. All colors **.85**

"CLEANTHIS"— Bathing frock of taffeta with contrasting bandings of taffetta. Bloomers attached. Black or navy. **39.00**

Bathing cape of Loopine. Large satin collar with wool embroidery. All colors. **49.00**

Rubberized satin hat with beaded ornament. All colors. **4.95**

Satin shoes bound with leather. Navy or black. **3.50**

"ATALANTE" —Bathing frock of silk poplin. Slip-on model banded in contrasting color. In navy or black. **6.95**

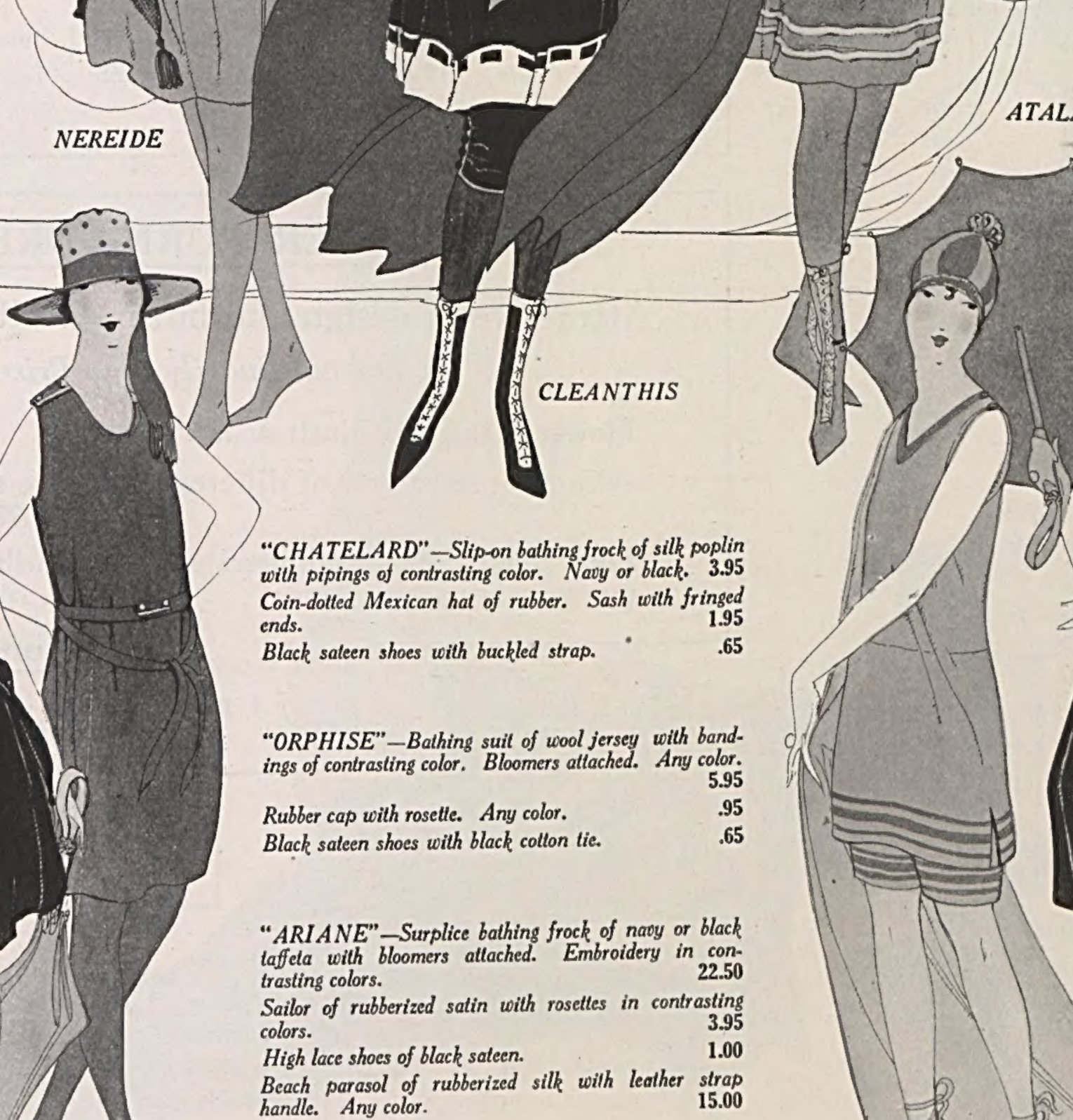
Rubber silk hat with rubber daisies. All colors. **1.95**

Black satin shoes bound in leather. **1.95**

"OTAKE"—Slip-on bathing frock of black satin with underblouse of any color wool jersey. Sash ends at either side. **13.75**

Turban of rubberized satin with rosettes in contrasting color. **2.95**

Black satin sandals with ribbon ties. **1.00**



NEREIDE

ATALANTE

CLEANTHIS

"CHATELARD"—Slip-on bathing frock of silk poplin with pipings of contrasting color. Navy or black. **3.95**

Coin-dotted Mexican hat of rubber. Sash with fringed ends. **1.95**

Black sateen shoes with buckled strap. **.65**

"ORPHISE"—Bathing suit of wool jersey with bandings of contrasting color. Bloomers attached. Any color. **5.95**

Rubber cap with rosette. Any color. **.95**

Black sateen shoes with black cotton tie. **.65**

"ARIANE"—Surplice bathing frock of navy or black taffeta with bloomers attached. Embroidery in contrasting colors. **22.50**

Sailor of rubberized satin with rosettes in contrasting colors. **3.95**

High lace shoes of black sateen. **1.00**

Beach parasol of rubberized silk with leather strap handle. Any color. **15.00**

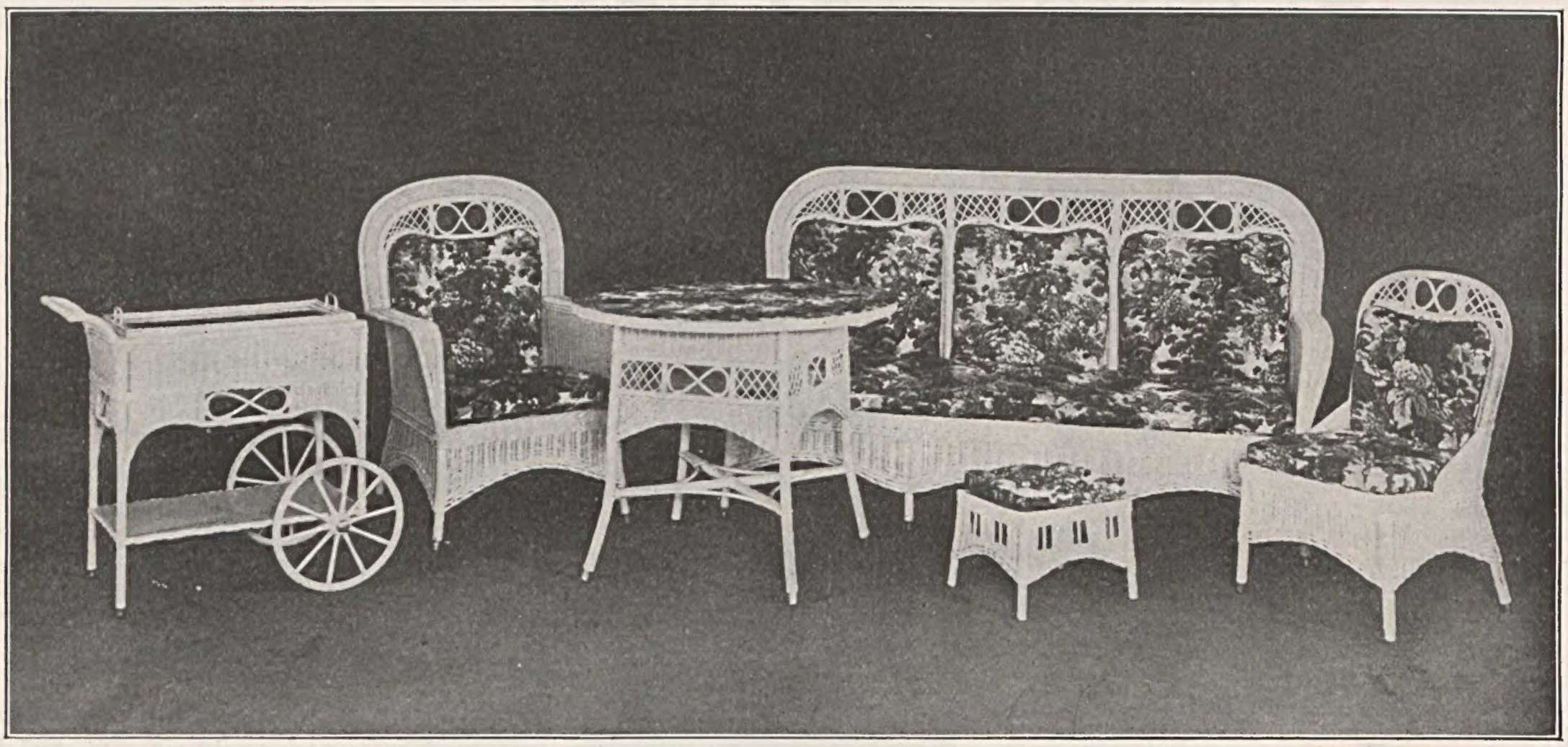
OTAKE

CHATELARD

ARIANE

ORPHISE

Bathing Corset of rubber cloth	1.50
Bathing Corset of tricot	3.75
Bathing Brassiere of rubber cloth	.50
Bathing Brassiere of tricot	1.00

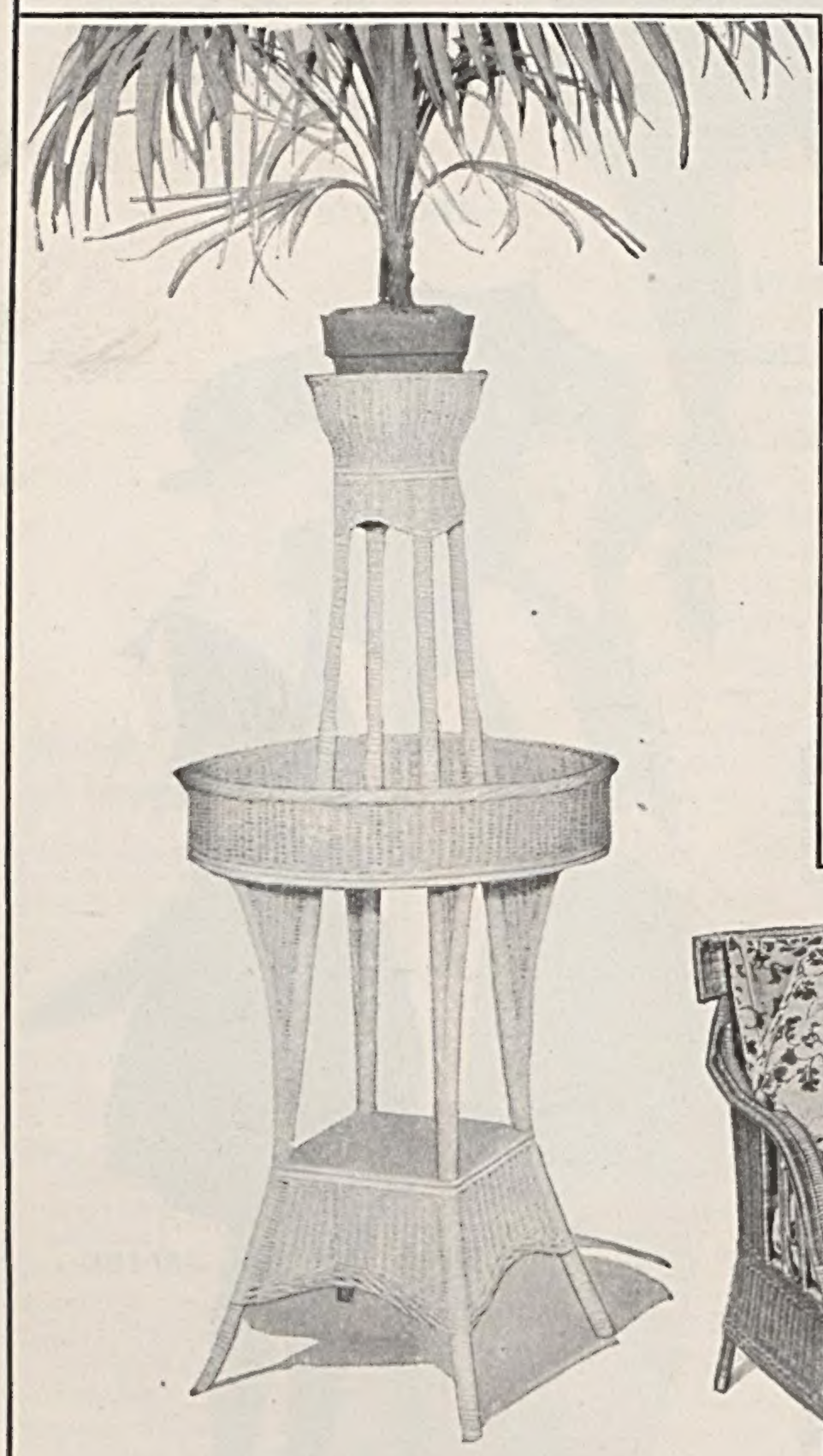


Wicker Suite as Illustrated

Six-piece Suite—made of fine Reed enameled in any color. Complete, Special **240.00**

Or sold separately as follows:

Sofa **99.00**	Side Chairs...**20.50**	Stool **8.50**
Arm Chair...**37.50**	Table **46.25**	Tea Wagon.. **28.75**



WICKER FURNITURE

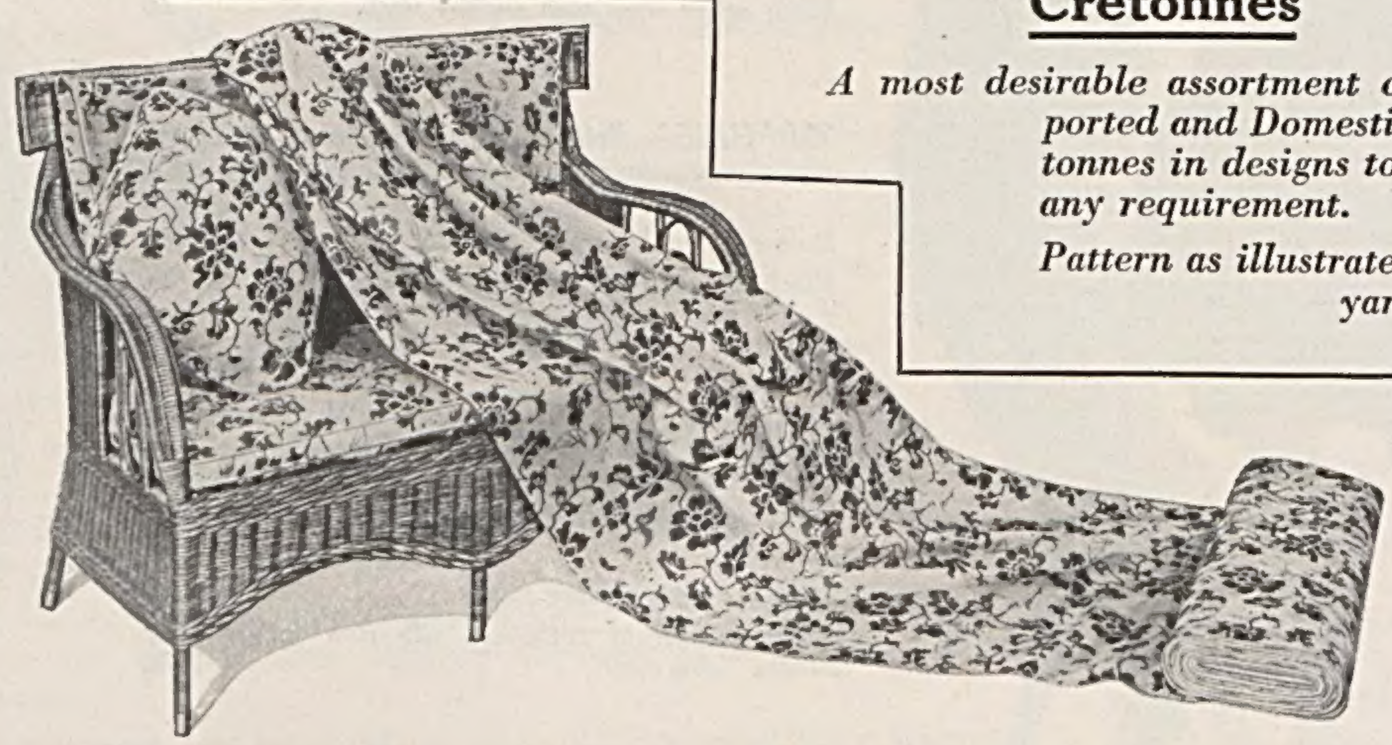
Attractive in design and finish—built for comfort

At Extraordinarily Low Prices

Flower Stand—as illustrated.....Special **28.00**

Also a large variety of different shapes to select from. **8.75** and upwards

Fine Reed Sofa—as illustrated; with cushions and one pillow.....Special **47.50**



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Pattern as illustrated, yard **55c**

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Specially Priced

5—Misses' Coat—stunning model; made of Wool Velour in Gold, Copenhagen Blue, Pan, Apple Green or Rose; lined throughout with Peau de Cygne.

27.50

6—Misses' Smart Sport Coat—made of Wool Velour in Rose, Gold, Pan, Apple Green or Copenhagen Blue; yoke and sleeves lined with Peau de Cygne.

22.50



1—Misses' Chic Afternoon Dress of Taffeta and Figured Georgette Crepe combined to match; in Navy Blue, Black, Belgian Blue, Gray or Beige.

26.50

2—Misses' Handsome Georgette Crepe Dress in White, Light Blue, Peach, Gray, Nile Green, Orchid or Maize; stitched Bengaline Girdle in contrasting Colors.

29.50

3—Misses' Suit—smart model of Men's wear Oxford suiting, Navy Blue or Black Serge, striped Khaki Kool collars; lined throughout with Peau de Cygne.

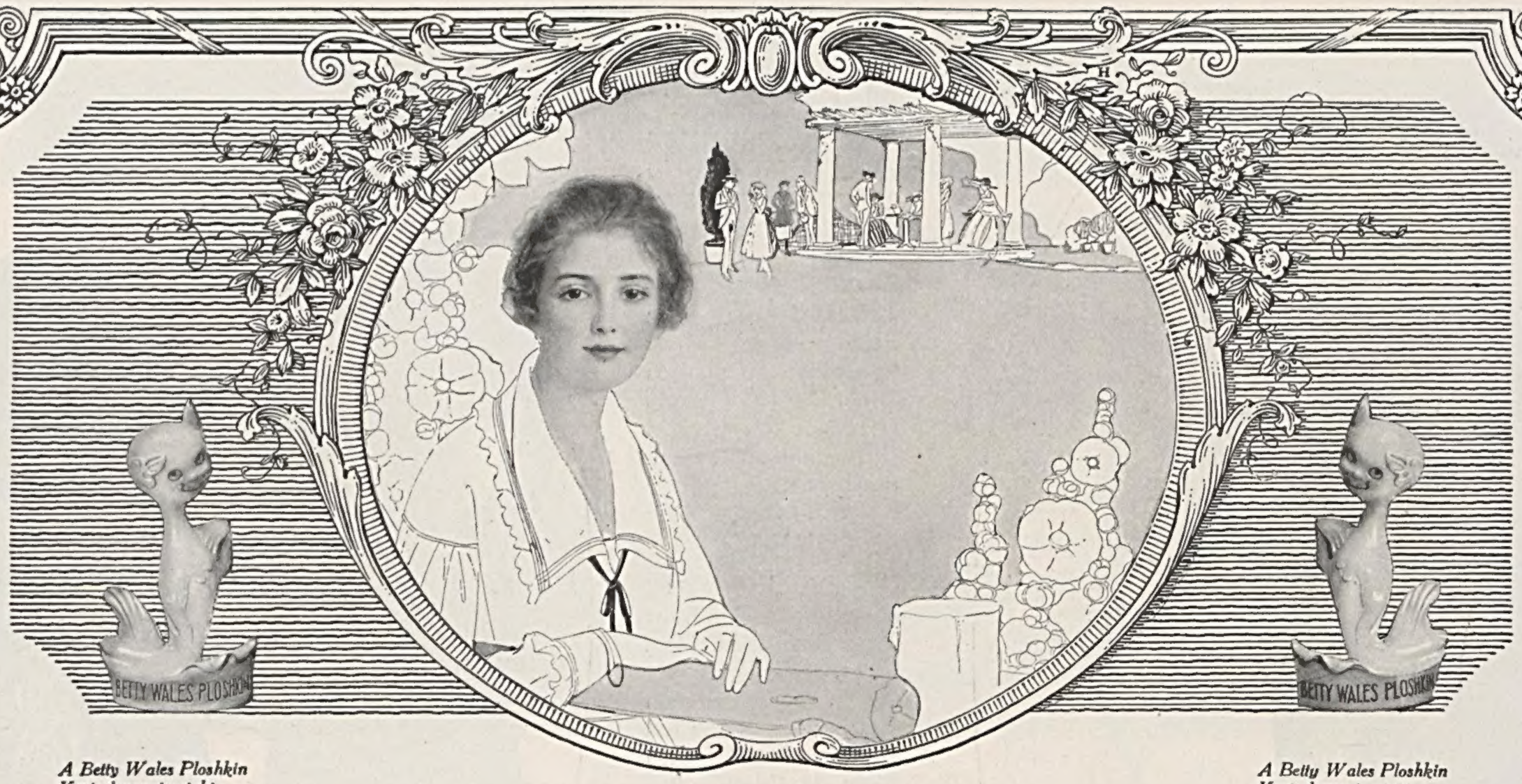
29.50

4—Misses' Suit—stylish model of Navy Blue or Black Men's wear Serge; trimmed with Black silk braid; Faille Silk top collar; lined with Peau de Cygne.

35.00

James McCreery & Co.

5th Avenue — *New York* — *34th Street*



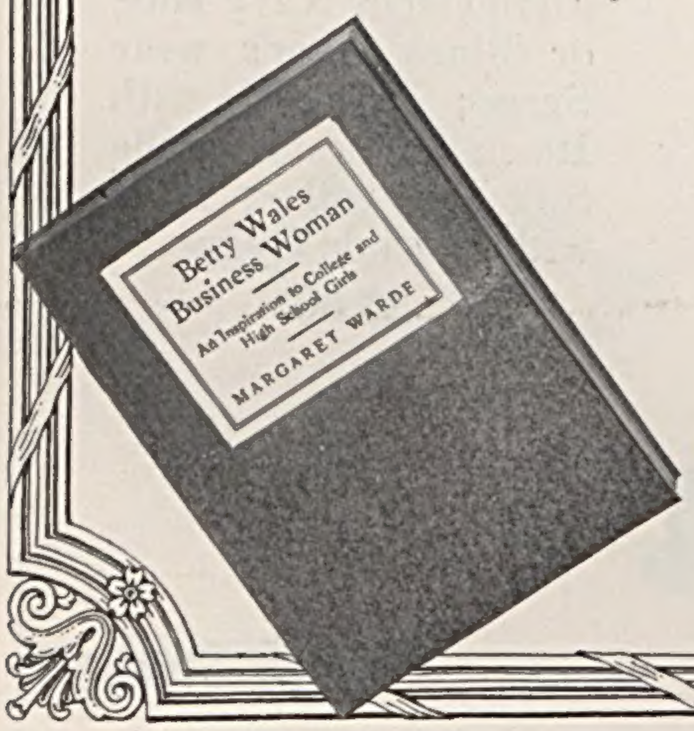
A Betty Wales Ploshkin
Kept always in sight
Brings luck and good fortune
Makes everything right.

A Betty Wales Ploshkin
Kept always in sight
Will keep your purse heavy
And make your heart light.

Betty Wales Dresses
For Summer Wear

Inimitable Betty Wales models in many fascinating warm-weather fabrics for all the happy occasions summertime brings—what more could one wish?

Smart, simple, charming, becoming, they possess the style attributes every critical girl or young woman demands. And with the Betty Wales label attached you don't need to bother at all about *quality* or anything else. Betty Wales Dresses, whether for Sports, Street, School or Social occasions, are always "right." That's why Betty Wales so frequently signs "Y.F.P.C." after her name. Only one dealer in your town carries *genuine* Betty Wales Dresses. Write us if you do not know who he is.



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send us her address with 15c for the entertaining story of "Betty Wales, Business Woman." The inspiration of how one girl made a tremendous business success is helping others decide on a career.

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In association with Goldman Costume Co.
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Every genuine Betty Wales Dress contains this label,
Be sure you see it before you buy

Betty Wales Dresses
TRADE MARK REG.



Gimbel Brothers

32nd ST.-BROADWAY-33rd ST.
NEW YORK

Sports Apparel—'17

A—Women's Sports Suit of Jersey knit cloth. Jacket pleated back and front. Semi-full skirt with belt and patch pockets. Gold, rose, tan, white or Copenhagen. **$25**

Bangkok straw hat with Milan Hemp edge. Novelty band. All colors. **$11.75**

B—White Habatui Silk Blouse trimmed with satin-striped silk in rose, gold or blue. **$5.95**

Small mushroom hat of Lisere straw; two-tone or solid colors. **$3.95**

White Skirt of Pique or Gabardine. Crush girdle and button-trimmed pockets. **$3.95**

C—Shetland Wool Sweater, deep sailor collar. Novelty buttons. All colors. **$7.50**

New Tricotine Sports Hat, all desirable colors. **$7.50**

Box-pleated Skirt of cream-colored Serge. Wide belt. **$8.95**

D—Jersey Wool Golf and Sports Coat, pinch-back model, patch pockets. Rose, heliotrope, green or blue. **$9.75**

Lisere Straw Hat, any color, faced with Peanit straw in natural color. **$14.75**

E—Sports Blouse of wide-striped Men's Silk Shirting. White striped with heliotrope, gray, or blue. **$5.95**

Lisere Straw Hat with three-color straw brim-edge to match gros grain ribbon. **$9.75**

F—Fibre Silk Sweaters, finest grade of pure Fibre. All season's colors with white trimming. **$13.50**

Yedda Straw Hat faced with Shantung Novelty band trimming. **$15**

Wool Velour Pleated Skirt, buttoned at side. Combinations of cream, gray and green; or cream, gold and gray. **$10.75**

G—White Habatui Silk Sports Shirt. **$3.95**

Fancy Lace Straw Hat faced with Crepe. **$16.75**

Yarn-dyed cotton Gabardine Skirt, side-pleated model, colored stripes folded under white pleats. Blue and corn, gold and gray or green and corn. **$7.95**



The Border Veil (A 226)—An extremely becoming design has been worked out for the border of this hexagonal weave veil which comes in white, black, taupe, purple, navy blue, sand and brown.



The Sport Veil (A 232)—The dots and border are a single solid color, contrasting with the veil itself. The combinations are rose, gold, cashmere, saxe blue, gray or green on either white or black.



The Shetland Scroll (A 227)—Scroll designs are particularly popular this season and this pattern on Shetland Silk veiling, which comes by the yard, is effective in white, black, taupe, navy blue, purple, sand or brown.

You can get these Aitken Veils and Veilings in your city



The Scroll Veil (A 236)—In this veiling, bought by the yard, a fine scroll has been worked on a large hexagonal mesh. The choice of colors are white, black, taupe, navy blue, purple, sand and brown.



The Shetland Silk Veil (A 225)—An unusual border of leaf patterns distinguishes this particularly interesting veil. It is made in white, black, taupe, sand, navy blue, purple or brown.



The Filet Veil (A 178)—The square mesh of this veil forms a becoming background for the block border design. It is obtainable in white, black, taupe, navy blue, brown, purple or sand.

THESE six typical designs may be recognized by the same Aitken trade-mark which is found in Aitken Model Hats. And when you buy both Hats and Veils carrying this mark you are sure of Aitken style and Aitken quality as if you were shopping in our former retail store at Broadway and Eighteenth Street.

If you send us the name of the establishment from which you buy your veils, we shall be glad to send a sample clipping of any *one* of the Veils shown on this page.

AITKEN, SON & COMPANY

FOUR SEVENTEEN FIFTH AVENUE
NEW YORK

Spring- and Youth- and New Apparel



A—Misses' frock of taffeta with modified barrel skirt; blouse of Georgette crepe; embroidery of silver metallic thread. All street shades; also black. $23.74.

B—Misses' coat frock of crepe de chine; side pleated and trimmed with bands of contrasting color; long tasseled sash. Lined with Jap silk. Good sport shades. $15.74.

C—Misses' coat of gabardine velour, or Tricotine, slightly long waisted; box pleated in front and back; collar of striped silk; silk lined. Gold, castor, beige, apple green, rose, blue. $29.75.

D—Straight line tunic frock of crepe de chine, side pleated. Collar and sleeves of Georgette crepe. All street shades; also black. $29.75. *Misses' sizes,* 14, 16, 18 *years.*

E—Girls' flare sport coat of velour with silk stitching on collar, cuffs and pockets; belt crosses in front. Green, mustard, rose, gold. Sizes 10 *to* 16 *years.* $9.74.

F—Girls' hand embroidered voile frock combined with striped dimity in pink, blue or green; collar and cuffs lace trimmed. Sizes 6 *to* 14 *years.* $5.49.

G—Girls' pongee dress; high waisted yoke model with smocking in front; belt in Empire effect; patch pockets; Georgette crepe collar embroidered with French dots and edged with lace. Sizes 6 *to* 12 *years.* $7.94.

R. H. Macy & Co.

HERALD SQUARE NEW YORK

VOGUE PATTERNS

—smart
easy to use
inexpensive



© Vogue

Frock No. Z8425. The inside of the pocket and the side section are cut in one, insuring a straight narrow silhouette.

Individuality and timeliness distinguish Vogue Patterns. Every two weeks, in each issue of Vogue, new patterns appear. These new patterns are chosen by the editors of Vogue from the designs created by Vogue, and represent, not the mode of today, but the mode of tomorrow.

Vogue patterns are ready for immediate delivery, in all the regulation sizes. You receive a flat pattern by which to cut the goods. Full and clear directions are printed in plain English on each piece. Lining, goods, and trimming are indicated by paper of three different colors. Each seam is marked with a perforated line. Each pattern is accompanied by a full list of all necessary materials and exact amount of goods needed to develop the design in striped, patterned, or ribbed materials, and materials with or without nap.

Vogue Patterns cost Fifty Cents each
Full-length costume $1

Blouse	$ .50
Skirt	.50
Suit coat	.50
Undergarments	.50
Children's garments	.50
Long coat	1.00
Negligee	1.00
One-piece dress	1.00

Ready for immediate delivery at any of Vogue's 16 Pattern Rooms



© Vogue

Waist No. Z3796; skirt No. Z3797. A blue serge frock trimmed with black satin patterned with discs of white in varying sizes.

USE VOGUE'S PERSONAL SERVICE

Vogue maintains sixteen Pattern Rooms in leading cities. Here you may secure Vogue's fashion advice in your own personal clothes problems; study combinations of the season's smartest materials—silks, brocades, chiffons, tub materials for spring country wear—arranged in original color schemes for gowns; try on crinoline models of new Vogue Patterns embodying fashion's latest decrees; select and purchase the actual patterns of those designs which suit you best.

NEW YORK:
443 Fourth Avenue

BOSTON:
604 Lawrence Bldg.
149 Tremont Street

PROVIDENCE:
Gladdings Drygoods Company

NEWARK:
L. Bamberger & Company

PHILADELPHIA:
304 Empire Bldg.
13th and Walnut Sts.

BALTIMORE:
Flower House Studio
Charles and Hamilton Streets

BUFFALO:
Flint & Kent

PITTSBURGH:
Joseph Horne Co.

ATLANTA:
The Smart Shop
203 Connally Bldg.

CLEVELAND:
Halle Bros.,
Euclid Avenue

CHICAGO:
932 Stevens Bldg.
20 N. Wabash Ave.

SEATTLE:
Griffin Specialty Shop
1602 Second Ave.

SAN FRANCISCO
Joseph Building,
233 Grant Avenue

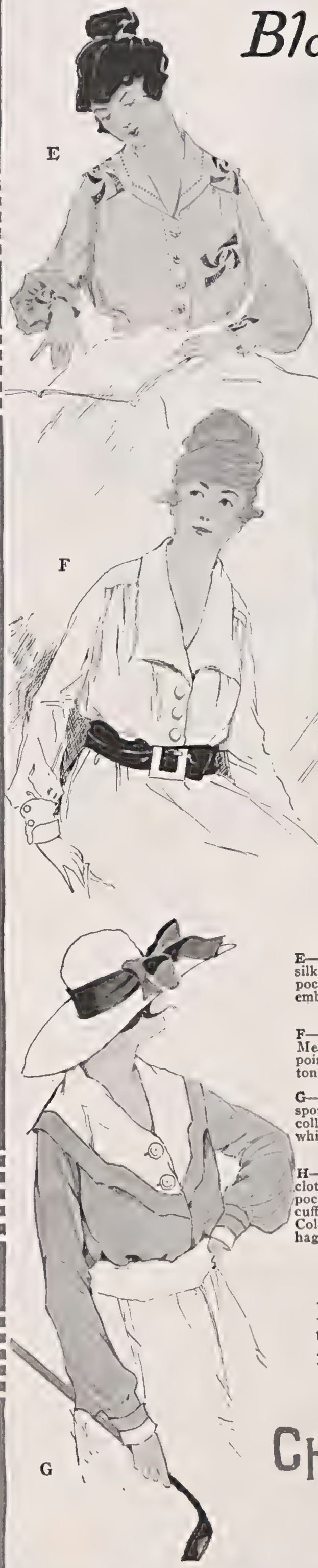
LOS ANGELES:
Bullock's

MONTREAL:
The Children's Shop
15 McGill College Ave.

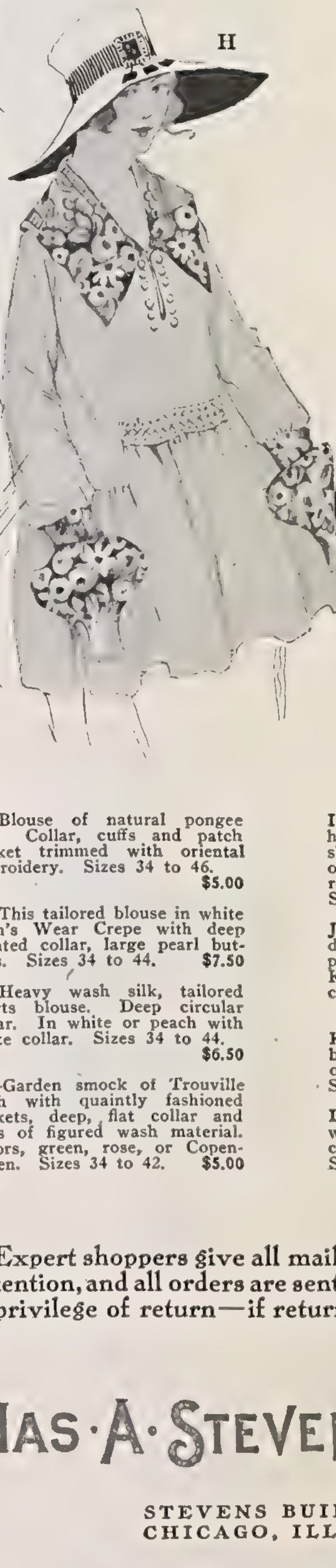
LONDON, E. C.:
Rolls House
Breams Building

Blouses for Out-of-Doors

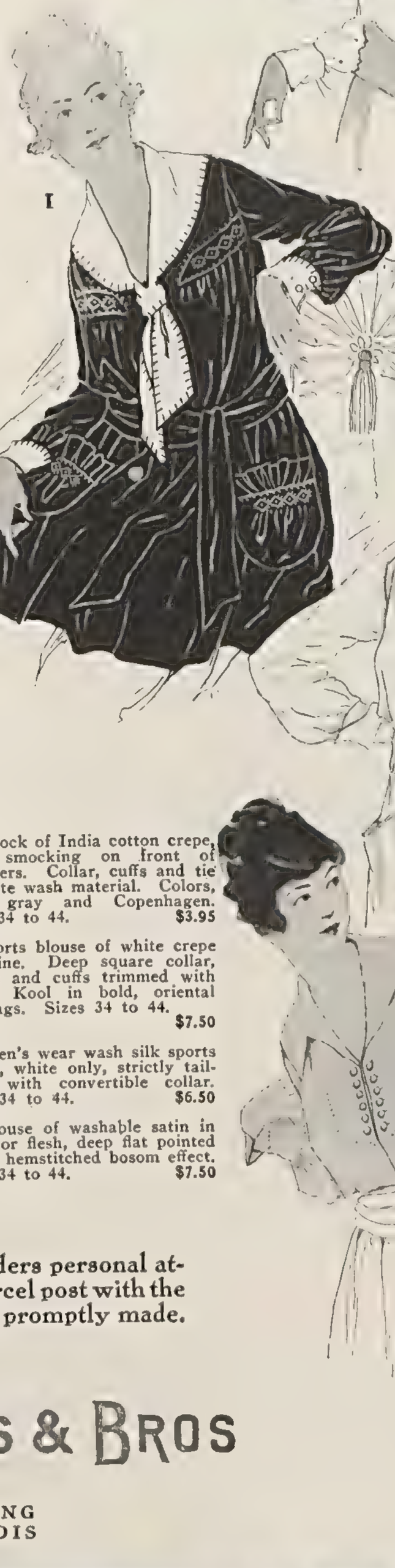
The great favor accorded all sports attire is responsible for the creation of these delightful blouses. An effective simplicity makes them desirable for general wear. Men's Wear Wash Silks and Natural Pongee are the materials best adapted to this purpose.



E



H



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J

F

K

G

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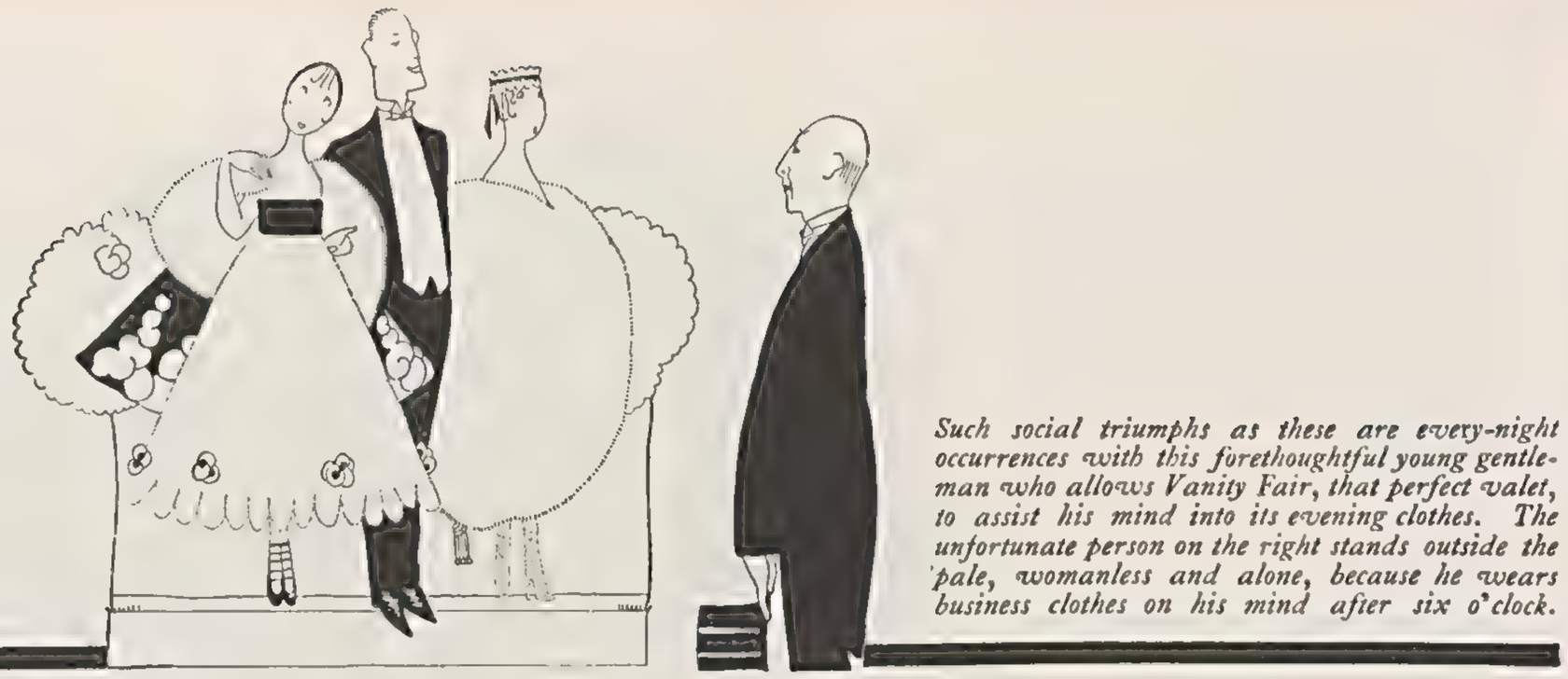
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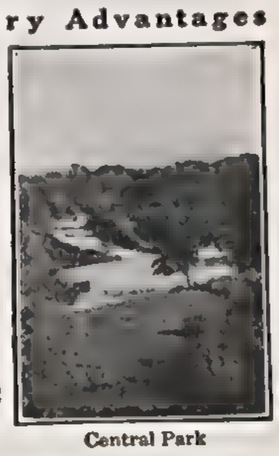


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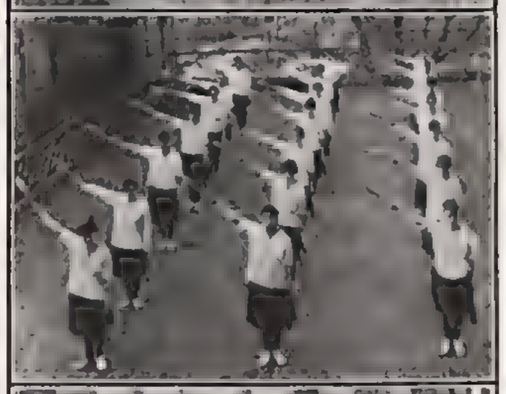
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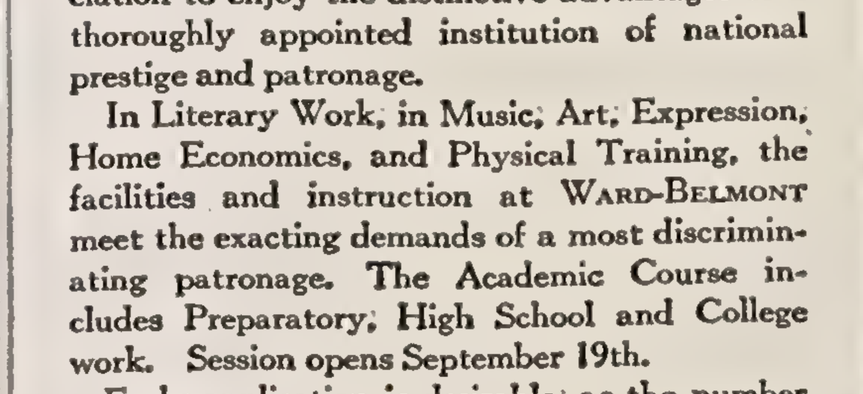
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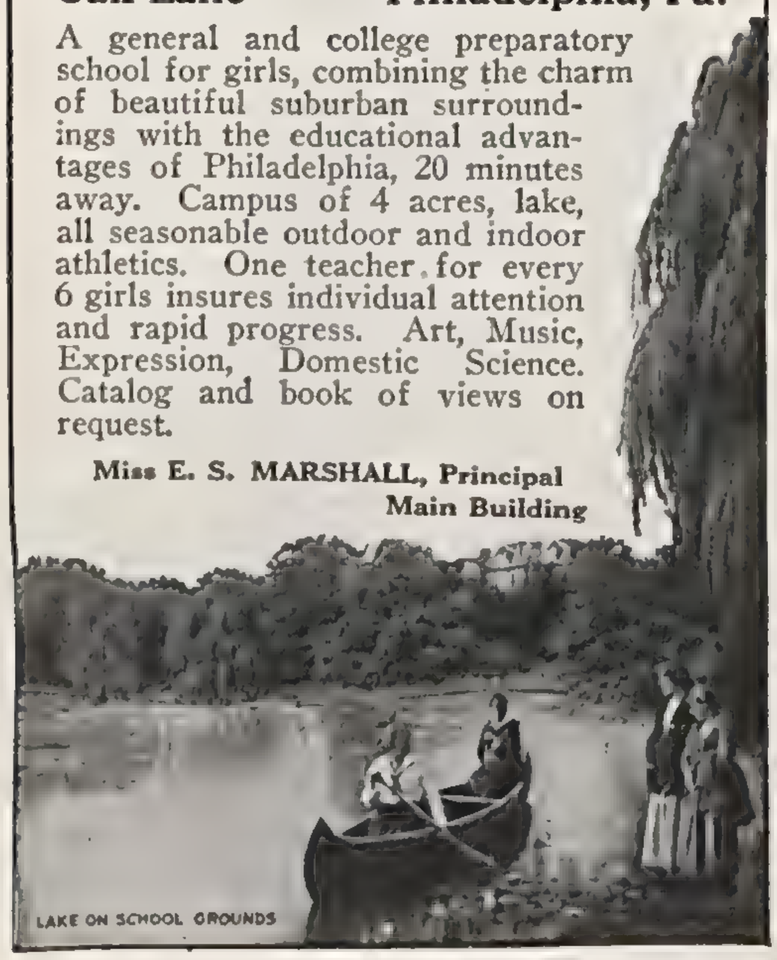
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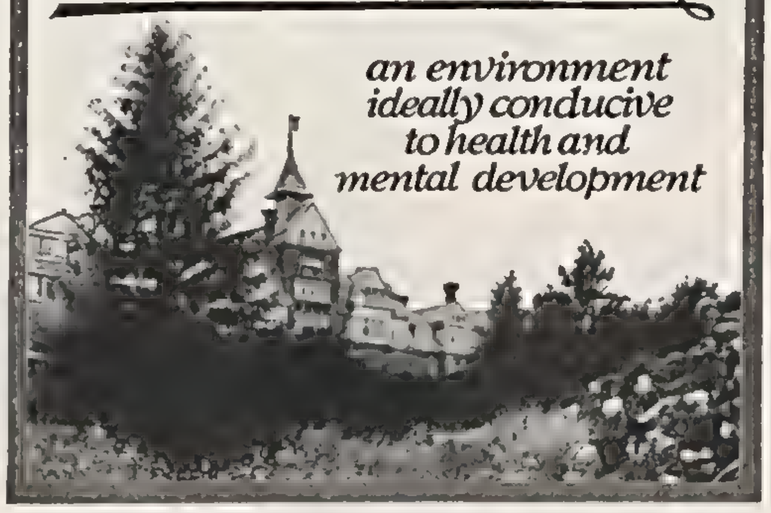
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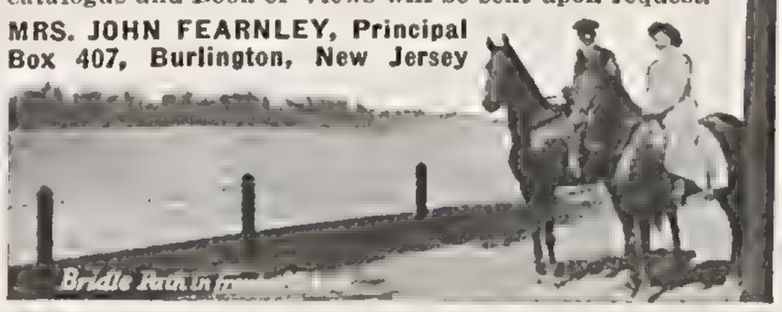
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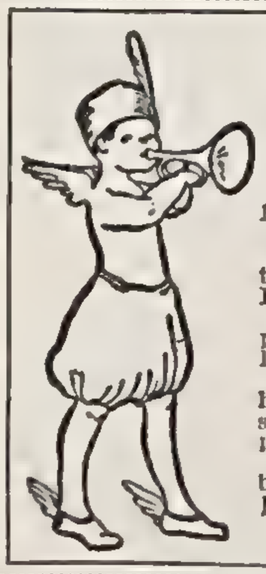
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2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel for Sale

DAINTY hand-made organdy dress, val. lace trimming. Cost $30—Sell $20. Lavender linen, trimmed black satin, $25. Both never worn. Size 36-38. No. 925-D.

FOR SALE—Handsome large Paisley shawl, 64 in. x 128 in. Black center. Perfect condition. Price $125. No. 926-D.

FINE Paisley shawl, 4 yds. long and nearly 2 yds. wide, in almost perfect condition, for sale at a reasonable price. Splendid pattern for remodeling. No. 928-D.

EMBROIDERED lavender evening gown, tulle, draped, metal lace. Cost $125—Sell $30. Imported turquoise, silver brocade, silver lace. Cost $135—Sell $35. Size 40. No. 929-D.

DARK gray riding habit. Size 38, rainproof, made by Fisher of London. Never been worn. Cost $95—Will sell $65, owing to financial reverses. No. 933-D.

MIDNIGHT blue satin gown, paillet top. All in A-1 condition. Now mourning. Cost $125—Will sell at sacrifice for $40. No. 935-D.

FOR SALE—Size 46, violet three-piece suit, $25. Pongee afternoon gown $25. Green, black afternoon gowns, $15 each. Black evening gown $25. Condition good, approval. No. 939-D.

SMART black taffeta suit, moire trimmed. Size 38. Latest model, worn three times. Cost $125—Sell $45. White lace and taffeta waist to match, $10. No. 941-D.

TROTTEUR frock. Copy Callot's latest model. Dark blue faille silk, embroidered silver. Cost $80—Sell $30. Excellent condition. Bust 36, waist 26½, tall figure. No. 942-D.

ONE-QUARTER inch rose and Belgian blue stripe faille silk sport suit. Bell cuff and collar of blue velvet. Perfect condition. $70—Sell for $45. Panama hats, $2 each. Long pink hand-made Shetland sweater, separately knitted white lining, $18. Sell $5. Leather colored sport model raincoat, $12. $15 gold jersey silk sport coat, $8. No. 943-D.

Wearing Apparel for Sale—Cont.

FOR SALE—Beautiful India shawl. Cost $750. Also black shawl, Persian border. Both sold very reasonably. No. 930-D.

FOR SALE—Paisley Shawl—fifty years old—never used, 1½ yds. square—weight 4 oz., small black center, 1 in. black border, $200. No. 945-D.

VERY exquisite imported Brussels Point thread lace, three-cornered wedding veil, worn once. Worth $900—Sell $350 at sacrifice. No. 946-D.

AN India Sashmere signed shawl, six feet square, three-inch black star center, exquisite design, and in good condition. Appraised $1000—Sell for $700. No. 947-D.

Miscellaneous

A BRAND new wardrobe trunk at a bargain. Full description on request. No. 839-D.

FOR SALE—Beautiful crocheted bedspread, made in one piece, never used. Value $100—Sell for $75. No. 927-D.

MANDOLIN lute with leather case—never been used. Cost $40, Will sell for $25. Limerick lace scarf worth $25—Sell for $10. No. 934-D.

Miscellaneous—Cont.

LARGE size old Dutch silver spoon, 11 in. long. Quaint design, $12. Also flower pin, large pearl bud, diamond dewdrop, gold stem. Cost $30—Sell $16. No. 936-D.

SIXTEEN hand-made layette pieces, exquisite; dresses, wrappers, bootees, flannels, etc. Never used. Silver evening slippers, 4B; two-year organdie, French bonnet, $2.50. Bargains. On approval. No. 937-D.

FOR SALE—Topaz pendant $10. Fine gold chain, 21 in. long, $15. Both in excellent condition. No. 938-D.

ANTIQUES—Rare; seven-foot straight back mahogany davenport, tapestry upholstery, recently done over, $150. Mahogany sideboard $40—refinished $60. Dimensions and pictures on request. No. 940-D.

LADY'S crocodile leather dressing case fitted with 68 massive silver articles by Asprey of Bond Street, London. Practically new. Cost $1300. Genuine bargain. Sell $750. Can be seen in New York any time. No. 944-D.

RARE and handsome genuine antique inlaid Hepplewhite and Sheraton furniture. Gorgeous Empire and Duncan Phyfe pieces. Silver banquet epergne candelabra, Brass fenders, Pictures and Ornaments. No. 948-D.

Wanted

CONSERVATIVE tailored suit, light weight material. Size 36-38, preferably black with white hair line stripe. Will pay $25 to $35. No. 305-B.

WESTERN woman would purchase regularly simple clothing of good material and cut in good condition. Shoes 5B, gloves 6¾, bust 38, height 5 ft. 7 in., age 25. No. 306-B.

WANTED—Medium or light weight cross saddle riding habit, consisting of coat and breeches—suitable for twenty-year-old girl. Size 36; boots 5½C. No. 307-B.

WANTED—Oriental rugs. Must be cheap and in very good repair. No. 308-B.

WANTED—Black silk bathing suit, lingerie frock, blouses, silk or Shetland wool sweater, afternoon frock, sport skirt, parasol, all of white, old rose or pongee shades. Smart. Bust 36, waist 26, tall. No. 309-B.

LARGE and small parlor set Belter, exquisitely carved fruits and flowers, solid rosewood furniture. Antique inlaid Hepplewhite and Sheraton pieces and 100-year-old piano. No. 310-B.

Professional Services

REFINED Southern woman will take into her home two children, care for with her own, 2 to 12 years. Rates reasonable. Reference. No. 247-C.

INTERESTING companion, desirable chaperone, or hostess' aid. Gentlewoman assured position seeks Summer engagement. Accustomed to country life. Can drive well, play chess, sniff, cards, read aloud agreeably. No. 248-C.

SOUTHERN woman, age 43, college graduate, would like full charge of motherless children, or managing housekeeper. Episcopalian. Best references. Will go to any part of country. No. 249-C.

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Importer Maker



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Fine White Net Trimmed Filet Lace.

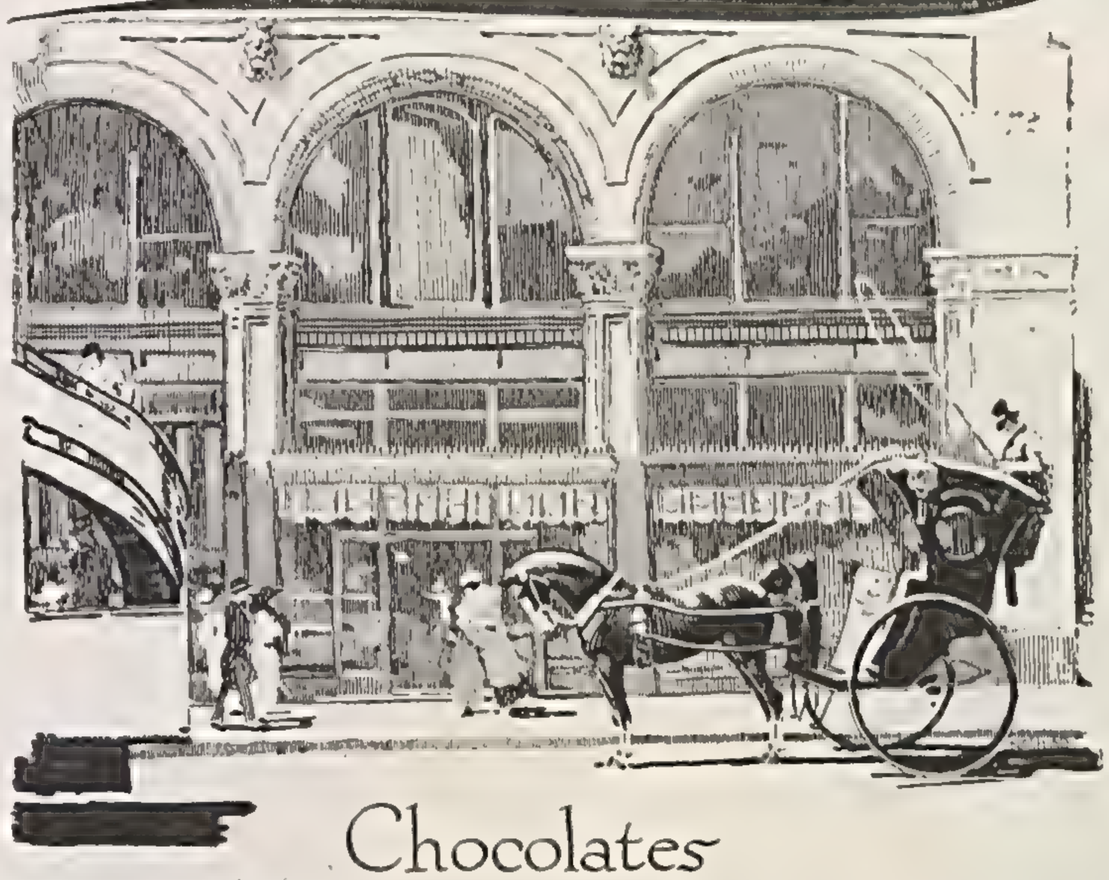
Sizes 16, 18, 20 years and 34 to 42 bust measure. Back view same as front **$35.00**

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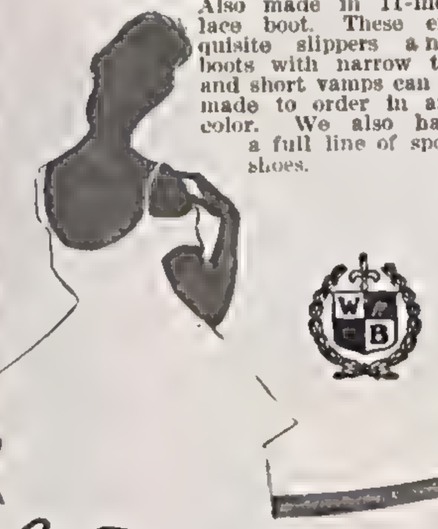
$12.

La Barette

This pump just from Paris, an adaptation of the famous French Bottier Pinet is being shown first by

WILLIAM BERNSTEIN

New French toe and cross strap. Varni (pat) vamp with gray suede strapping and back, gray French promenade heel. Also made in 11-inch lace boot. These exquisite slippers and boots with narrow toe and short vamps can be made to order in any color. We also have a full line of sport shoes.



William Bernstein

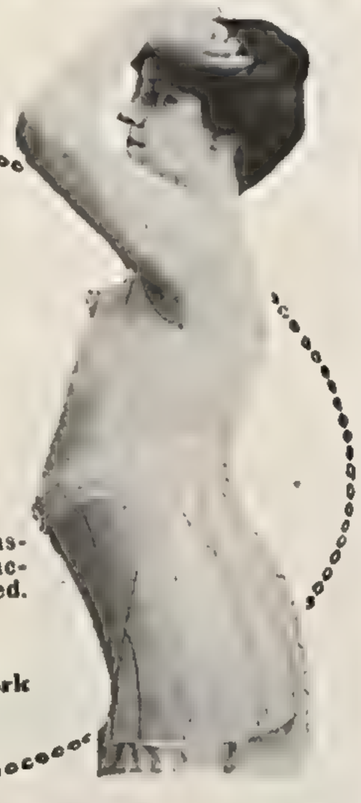
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Just think what a wonderful saving you can effect by having your entire Spring wardrobe remodeled. Stunning Spring styles can be recreated from last year's frocks and suits at a fraction of the price of new garments. Miss Coughlin is the originator of the remodeling idea. She also makes charming new gowns to order; own material used if desired.

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Susanna Cocroft

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Value

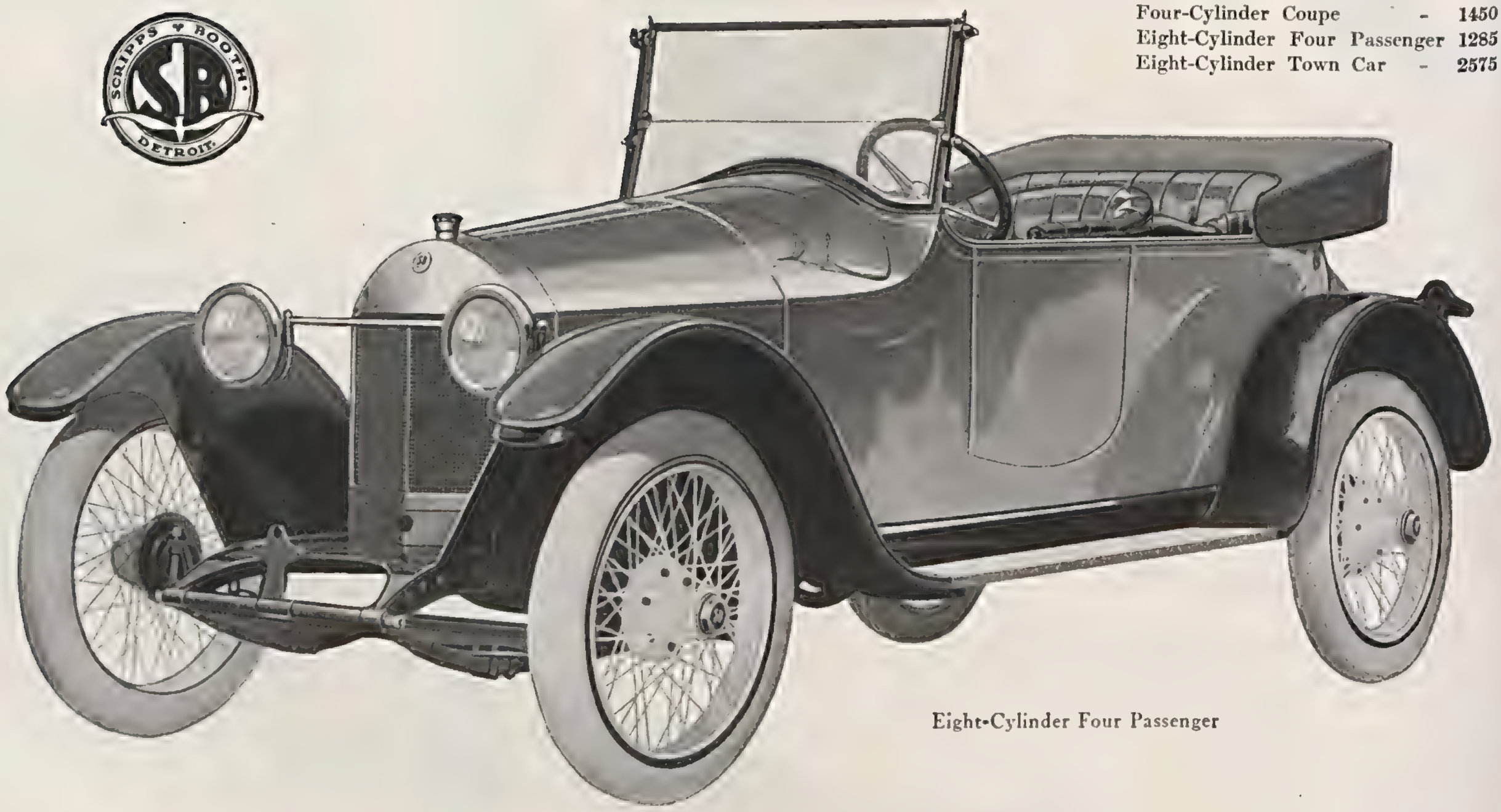
in the Scripps-Booth means full money's worth. It means dollar-for-dollar in rugged-service-rendered. It means power-value and performance-value—a strong, staunch chassis, built to do its duty, day-in-day-out.

Scripps-Booth

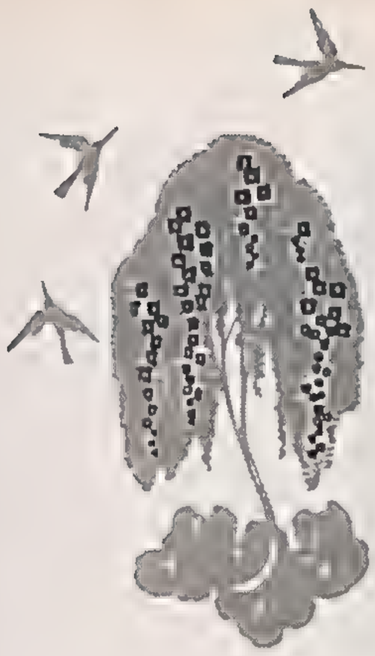
value means even more. It means an added something which money cannot ordinarily buy in motor cars. That "something," in a man or woman, would be called *personality*. In the Scripps-Booth it is the unmistakable stamp of *superiority*. To the physical joys of perfect motoring there is added a pride of possession which money cannot measure.

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Eight-Cylinder Four Passenger



The NEXT VOGUE



HERE COMES THE BRIDE'S NUMBER

THE most interesting time in all the year will soon be upon us, and Vogue has been so carried away by the spirit of the thing that its next issue has been affected. The next number is going to be the Brides and Summer Homes number,—mostly brides. All the world loves a wedding, you know; there's something about it that always makes one want to play one of the leading rôles in it. And the bride is really the whole wedding; the groom is just the person that she promises to obey.

Vogue Collects Trousseaux

Vogue has always been deeply interested in brides. We all must have our hobbies,—some people collect old china, others collect information about their friends' pasts, and still others collect husbands, but Vogue collects trousseaux. Her trousseau is the greatest thing in a woman's married life,—especially if it consists of those utterly bewildering things that are held between the covers of the next Vogue. There is everything to make her married happiness complete, from the most unbelievably exquisite of wedding veils to the gratifying absurd bits of lingerie. There are wedding gowns that would make any woman plunge into matrimony without a moment's hesitancy, and there are frocks designed for less vital events, yet that are just as irresistible. And then there are negligées. You know, one must always strive to make home attractive for one's husband; that's one of the things that every bride should know. If women took more thought for their negligées, there wouldn't be half so many divorces. Vogue has devoted itself to the study of negligées, and its next issue just shows what can be done when one really tries. There's no use in trying to describe those negligées to you. They have to be seen to be believed.

And after that, there are all the other members of a well-conducted trousseau—laces, for instance. Every true woman has a desire to own lovely laces; she is born with it, and she never gets over it. These laces are the kind one dreams about but never expects to see this side of Paradise. And then there are all the linens that one really can not exist without. They are the things that live in hope chests,—for while there is life, there is a hope chest. Even women who announce that they are inseparably allied with the great unmarried, women who vow that nothing could persuade them to come within ten miles of a marriage license, have hope chests concealed in dark corners of their homes. Even the most unmarried women just can't help storing up things,—hope springs eternal in the human chest, you know.

Any one can be married,—the more one sees of married people, the more one realizes that—but it's only the favored few who can have an original wedding. Vogue has thought of that, and so there are going to be designs for wedding decorations. There are all the most original and most delightful ways to be married, whether one wishes an outdoor wedding, an indoor wedding, or—as a compromise—a wedding on the veranda.

There's No Place Like the Summer Home

Speaking of weddings and brides made Vogue think of other pleasant things; that's why the rest of the next number is devoted to summer homes. Really, one's summer home can be made so charming that one will wish it were always summer. There is absolutely no excuse for having a summer home that is neither summery nor homelike nor—different. Originality's place is in the home, you know.

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WHOLE NO. 1069

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for

APRIL 15, 1917

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Charlotte Fairchild

MRS. BENJAMIN GUINNESS

At the Medieval Pageant given by the Architectural League, Mrs. Guinness wore this interesting costume. This winter Mrs. Guinness has devoted much of her time to "Zahrah," a shop which gives all its profits to charity and its talents to filling the needs of the feminine wardrobe. During the season Mrs. Guinness entertains every Tuesday evening at her charming house in Washington Square



PARIS PASSES JUDGMENT ON THE NEW MODES

Wars May Come and Sugar May Go, but Paris Will Continue Undaunted Its Work of Creating the Smartest Frocks in the World—Frock Is the Word This Season, for the "Tailleur" Is Supplanted and the Blouse Is Almost Unknown



PAQUIN

There is a new white satin abroad in Paris, a satin which is neither ivory, nor beige, nor oyster white, but a sort of silvery suggestion of all three. Since the evening gown is "forbid to grow" on Paris soil, they combine it with black satin in clever afternoon costumes

SOMETHING more than a tempest in a tea-cup was aroused in Paris by the order restricting the use of sugar. Not only are all tea-rooms closed two days each week, to the consternation of the habitués of the various tea-houses, but tea-drinking has been almost impossible everywhere; for what is tea, I ask you, *sans sucre?*

Intimate "at-homes" are being abandoned, for who dares imperil the slender "family" supply of sugar? And we are not yet accustomed to invite our friends to tea—"and please bring your own sugar." However the thoughtful ones of our acquaintance have already acquired the habit of carrying a small box of sugar, which is produced on occasion. Others carry a small vial of tiny saccharine tablets, two of which are dropped into each cup,—not sugar, but a passable substitute.

The sugar-box, like the snuff-box of long ago, is attracting the attention of jewelers, and it is said that small jeweled boxes large enough to contain two lumps of the precious stuff are being constructed in haste to meet the emergency. Small and decorative, this new jewel box will be attached to a wrist-bracelet. Two lumps of sugar, according to the new regulations, represent the individual daily allowance, and, *ma foi*, it is not too much! Only children and invalids are allowed more.

The *crise du sucre* is almost as trying as the *crise du charbon* and promises to be more enduring. It is but a step, so to speak, from sugar to soap, and if sugar cards cause consternation, we can only picture the unspeakable dismay which may be caused by a *crise du savon*. Just as madly as we sought coal, as energetically as we hunted sugar, so are we searching for soap of all the varieties needed by the household. And just as we buy soap, we shall doubtless soon be buying salt and socks and other things necessary even in war-time.

PARIS UNSWEETENED BUT PHILOSOPHIC

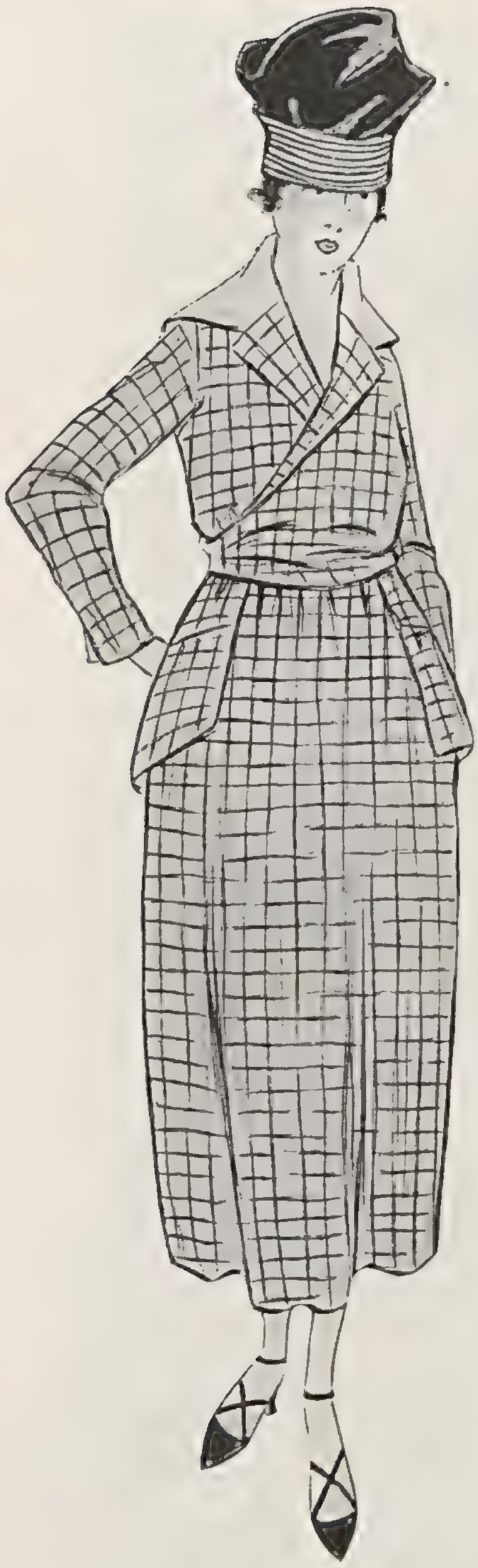
And now there is a nasty rumor that the Government is interested in our various, private, precious hoards of coal, with the idea, possibly, of confiscating each pathetic sack a little later on. What next? The war, not content with devastation on a hitherto unimagined scale, must needs invade even our coal cellars and our pantries. We tremble for the safety of our armoires, our commodes, and our dressing-tables. Are our *robes de nuit* to be counted and future frills forbidden? Are we to have "blouse cards," "hat cards," and all the rest?

Paris continues dull and dark. Not the Paris of other days is this, but a Paris bearing itself with pride and a fine high patience, becoming the capital city of a country which Lloyd George has called the "Honor and Hope of Europe." And though we grumble at the lack of creature comforts, we applaud each measure taken for



LANVIN

Paris looks with kindness on but one variation from straight lines. This one, the sudden width at the hips, is attained by black moire ribbon on a blue and white crêpe frock, which made its début at the Théâtre Variétés under the patronage of Mlle. St. Bonnet in "Le Roi de l'Air"



It just shows how simple the really great can be, when a Paris designer produces a frock like this. It is of cheviot — cheviot's smart-checked black, white, and green; the collar is but a guileless bit of white linen



Youth is a wonderful thing; it inspires a designer to make a party frock of light blue taffeta, bound on bodice and sash with blue and silver brocadė. The top of the corsage is of cream tulle



They have plaits completely under control this season; no plait dares to widen the silhouette of this blue serge frock. The collar and bow are of green and white striped linen,— you see, there "is" something new

MODELS BY PAQUIN

the security and well-being of Paris and of France.

Paris accepts the new conditions philosophically, devoting herself to the care of the wounded and the needs of the soldiers, and at the same time seeing to it that the machinery of business runs as smoothly as usual. Especially is this true in the little world of dress, where frocks are created with the same infinite care, where hats are designed with the same chic and where all the accessories of dress receive the same attention that was given them before the war.

M. Worth, who is looking after his "wounded" with the greatest care, still finds time to direct the House of Worth as in times of peace, and continues to robe his duchesses and princesses as statelily as only Worth can robe them. With each house it is the same. It is admirable.

THE OLD RULE AND THE NEW

"When in doubt, order serge." This has been the rule for a generation of shoppers; but by what rule must we order frocks in these days of war when serge is growing more and more scarce and expensive? The couturiers, however, have a ready answer. "When in doubt, order a frock of gabardine, one of foulard, one of tussur, one of satin, and"—but by this time the purse of the prospective customer, like the famous cupboard of the fable, is bare, and so she buys no serge frock.

To a great extent, jersey is taking the place of serge in our wardrobes. Like serge it is light and cool, and unlike serge it may be had in any color. All the lighter shades of brown, beige, blue, red, green, and violet are almost prettier in jersey than in serge, which is always at its best in blue, beige, or gray, although an odd shade of rose has had much success of late. Jersey may be successfully embroidered, it may be trimmed with serge or cloth, it may be trimmed with fur or leather, and it may be heavy or very light in weight, particularly in the silk varieties. It is equally pretty for the street frock and for the *robe d'intérieur*.

JERSEY DEFIES PASSING FASHION

Worth uses silk jersey for many charming indoor gowns, and all the great houses employ jersey in silk or wool for tailored frocks, afternoon gowns, and manteaux. Chanel made her greatest success with jersey, a success which has achieved permanency. One of her latest models of dark blue jersey is trimmed with beige suède embroidered with blue silk. For this Mlle. Chanel has designed a small round hat of beige suède, with a slightly draped and slightly rounded crown.

Begonia red is a new and popular shade in jersey, and tailored costumes in this color are embroidered with bright blue or white. White woolen jersey is prettily trimmed with black woolen embroidery in half-diamonds of solid black edging skirt and peplum blouse above a narrow hem. Green wool is similarly used on white, and blue woolen embroidery is pretty on mustard yellow jersey.

IN SPORTS HATS, THIS IS NEW

A new sports hat is made of tightly twisted and loosely knitted white wool, stretched upon a delicate "skeleton" shape of white wire. It is simply trimmed with a cravate of black ribbon. Similar hats are made of beige, begonia red, or green wool. One in white wool, a bit more



WORTH

(Left, above) That licensed plagiarist, the French couturier, took a leaf from the season's book of rules for sports suits with differing coats and skirts, and a line from the Eton jacket; and the successful (and very French) result was a white tussur skirt with green buttons and a green tussur coat with black buttons and black satin collar



LANVIN

(Right, above) It hardly seems warm enough for aërial use, this red silk cashmere coat, with its high turned-back collar of many colors and its highly interesting waist-line, yet it was worn by Mlle. Kitty Hott in "Le Roi de l'Air," and the general opinion seems to have been that it was more than satisfactory



LANVIN

There are still short skirts in Paris —how otherwise, where there are youthful frocks of white tulle, with bodice and useless delicious apron of white satin embroidered in silver? The unsophisticated black ribbon bow is all in the day's play



"For Paris, the straight line,"—and here it is, developed in the favored blue foulard, which is gray-spotted; the sash is lined with black Liberty satin. This silhouette, a notable one at all the Paris openings, was especially favored by Chéruit



To think that only the mature are entitled to the smart privilege of having their frocks embroidered would be a mistake; this blue silk crêpe frock to be worn by a mere child is busy with beige embroidery

tightly knitted than the others, is embroidered with black wool in an irregular cross-stitch.

Gabardine in light gray is used by Premet for a smart new frock. The enormous collar and the buttonholes are of black satin, and the silhouette widens a bit just below the knee. Like many other Premet models, this frock boasts two belts. One is no longer considered sufficient for even the simplest frock, and if three belts can be decoratively arranged, so much the better.

Many evening frocks are made of satin, exceedingly lustrous satin in a new shade. It is not ivory nor beige nor gray, this new color, but a sort of silvery suggestion of all three. It is exquisite, this elusive whiteness, this creamy silver, and a brunette should select no other color for her evening frock. Some of the prettiest models in this shade are finished with tulle about the top of the corsage and are adorned with knots of roses. Others are trimmed with pearls no more lustrous than the satin.

More and more is crêpe Georgette used for entire frocks. More durable than chiffon, less transparent than tulle, it is used for everything from *tailleurs* to nightgowns. Evening cloaks are lined with it, one-piece frocks are topped with it, tabliers of crêpe Georgette appear on frocks of other and heavier tissues, and hats are made of crêpe Georgette.

PARIS HAS DECLARED FOR STRAIGHT LINES

We are convinced anew each day that the straight frock is smartest. What America will make of the modes remains to be seen, but Paris has declared in favor of straight lines. One by one our frocks are undergoing the straightening process. The only bulge remaining is the abruptly wide effect at the hip, which, surprisingly enough, is not unpleasing, although not new. The use of tricot, mentioned before in these columns, is one of the pleasing little features of the fashion and one which may be varied infinitely. One sports skirt is attached, after the fashion of a one-piece frock, to a corsage section of knitted yellow wool, striped with white. A smart loose sports coat of white serge has a broad collar and a vest of tricot in yellow, again, with a white stripe. Yellow, by the way, is smart this season and is by no means common.

Blue as some summer flower is a one-piece frock of woolen canvas, a sort of thin cheviot, with collar, cuffs, and pocket-tops of white tricot. The collar may be buttoned high about the throat or turned back from a shallow V; worn either way it is smart and pretty.

NOT THE LEAST POPULAR SKIRT

The straight plaited skirt is by no means the least popular model of the season. It produces a narrow silhouette and at the same time is comfortably ample. It is plain and yet not severe. It may fall from the top of a high belt or be merely attached to a straight frock-top at the hips, with a belt or two somewhere conveniently about. It may be plaited all about equally or simply plaited in panels on the sides.

Another successful skirt is the paneled affair of irregular length of which Mme. Lanvin is so fond. The short underskirt is reassuring to the apprehensive and the skirt is very graceful. It is most effective in strong contrasts, in dark blue and white, for instance, as Mme. Lanvin first designed it.

MODELS FROM JENNY



For this frock of white taffeta made on appropriately simple and child-like lines and embroidered in yellow, we are indebted to the new department opened by Jenny—one for the making of clothes for children

One of the most remarkable features of the fashion is the lack of blouses. One wears a frock complete, this season, or nothing. The few blouses one finds here and there, however, are very dainty and promise something more remarkable later in the season. One of the newest models, in effect a parti-colored one-piece frock, sports a blouse in disguise. This "blouse" is in the form of a straight corsage-top of blue linen, to which the serge skirt is deftly buttoned on. Naturally it may be unbuttoned and the blue linen section may be tubbed, provided one has sufficient soap, as frequently as desired. Not a bad idea, this.

Similar in idea is a frock of thin white organdy with a split apron-tunic overdress of blue serge. The serge tunic is in no way attached to the organdy slip, which may be renewed at will. Similar in idea, again, are frocks of organdy and foulard or tussur.

SPEAKING OF BUTTONS

Very pretty is a frock of this sort of thin beige pongee, over a muslin slip of dull blue. The pongee overdress is decorated with blue porcelain buttons. And speaking of buttons, some of the newest buttons are made of wood, "natural" in color and showing the grain of the wood. They are given a hard polished surface, almost like porcelain. Other buttons are made

She who hesitates ends, as a rule, by ordering blue serge, the unwearied. Here it has easily adapted itself to the straight silhouette which Paris is so inclined to favor, and has wisely chosen white-dotted blue foulard as a collar. The fringes of white beads, that at the throat and that on the underskirt, just show what they really do in Paris

DAY-TIME AND EVENING ATTIRE FROM PREMET AND WORTH IS UNUSUALLY SEVERE FOR PREMET, AND UNUSUALLY DIGNIFIED, EVEN FOR WORTH



WORTH

When Worth sponsors the trouser fashion, the result shows both dignity and modesty, for both qualities appear in this ostrich-trimmed frock of gray brown satin with its cape jacket of Persian silk

(Below) Taffeta for evening gowns is a good choice indeed, especially when it is blue taffeta combined by the designer with black taffeta in this severe and unusual way, and garnished with jet and strass embroidery

Premet states, in blue and black checks (no uncertain terms), that a woolen sports coat which bulges just below the hips is every bit as smart as any coat that doesn't. There is also a double waist-line

(Below) The characteristic dignity of this house appears in black and gold brocade, in the most slender of puffs, and in the most graceful of trains. There are rhinestones on bodice, and a red lily, innocent of gilding



PREMET



PREMET



WORTH

of leather. A leather button on an automobile coat is made, apparently, of two discs of leather padded ever so little in the middle and stitched by hand all about the edge, after the fashion of a hand-sewn glove. These buttons are odd and decorative. A. S.

VOGUE POINTS

OF old, a pillow was merely a pillow, plump or lean, round or square or oblong, as the case might be, covered according to the purse and taste of the owner. Now, a pillow is,—heaven forbid that we should commit ourselves! In short, a pillow nowadays is very rarely what it seems.

There is one of fur, which looks not unlike the kitchen cat, and there is another which resembles nothing so much as last year's muff. One is apparently a clock with the hour plainly marked, and there are oblong "domino" pillows of ivory satin with black embroidered spots and odd grotesque masks, rather flat and sinister. There is a group of pillows, round and square, which resemble a pile of band-boxes, striped and gay. Besides, there are many lingerie pillows of ordinary shape and exquisite workmanship, which are exceedingly well liked at the moment, and last but, since Lanvin makes them, by no means least, there is the bead pillow. This is a pillow entirely covered with beads arranged effectively as regards color; it is edged with bead fringe.



MODELS BY MAUPAS

A NEW handbag is in the form of a small parasol swinging by ribbons from a bracelet of amber. These ribbons are laced through small amber rings on the "parasol," the weight of the bag itself, when carried on the arm, firmly closing it. Of silk, silk-lined and embroidered with beads, the bag is tipped with a quaint bead ferrule.

After a period of indecision, the petticoat, wasted to a mere shadow of its once ample self, has passed peacefully away, and we are once more reduced to the combination. Some of the latest models are so brief as to almost defy description, but they are very lovely, for all that, often making up in color what they lack in substance. Brilliant red, dull blue, brown, and yellow are some of the latest colors seen in the salons of a maker of smart lingerie.

Mousseline de soie, voile de soie, Georgette crêpe, liberty mousseline, and all kindred tissues are being used more and more for garments of all sorts, replacing, to a great extent, the organdies of last season. From tailored frocks to nightgowns, these transparent stuffs are used for everything.

THE war, which has made stuffs of wool often more expensive than silken tissues, is responsible for the growing vogue of woolen embroideries. Not only are frocks decorated with this woolen stitching, but bags and hats share in it, as well. Some of the smartest modistes of Paris are showing hats of organdy or crêpe ornamented with woolen embroidery in odd colors and unusual designs.

(Right) This maison is addicted to metal laces; Paris says the case is practically incurable. It even uses them on wraps,—it just couldn't help banding this old-blue satin wrap with silver lace. Tiny frills complicate matters

(Below) Life wouldn't be worth living without black satin. A black satin coat is one of the chief aims of woman's existence, this season, and when that coat is embroidered in beige,—well, she simply must have it, that's all

(Below) One of the most recent happenings in the coat world is this affair of beige-embroidered black silk, collared and cuffed with beige crêpe, —oh, they think nothing at all of doing little things like that in Paris



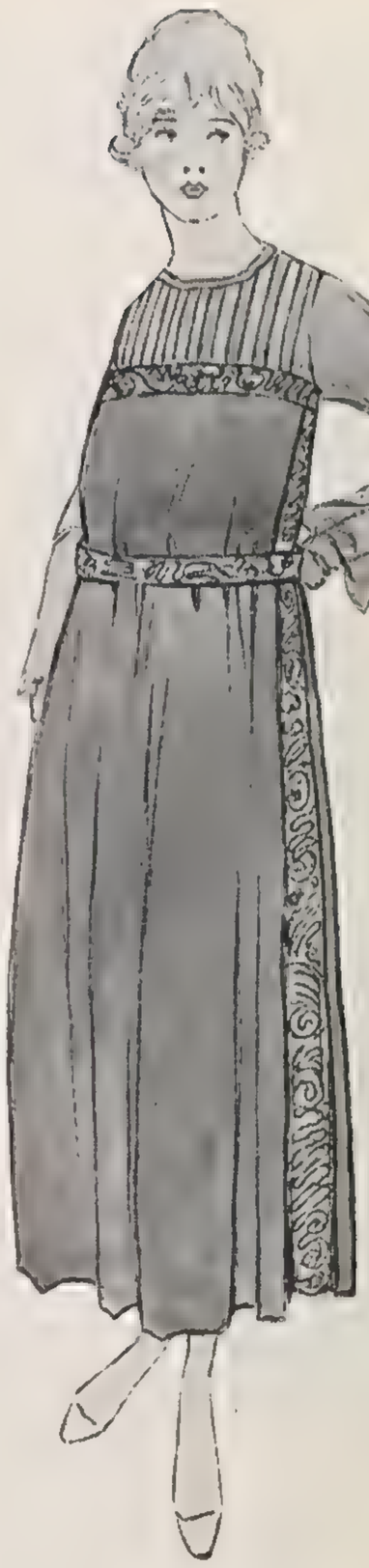




(Left) One would think Paris was the gayest place on earth, judging by the bright and shining gowns of this designer. This one is of rose and silver brocade and silver lace, beneath all of which is a white satin underskirt

MODELS FROM JENNY

(Right) *This happens often—this being tailored serge from the hip down, and having unexpected transparency of mousseline for a bodice. This frock is of navy blue serge, and navy blue mousseline does just the desired thing with silver embroidery*



(Left) *A frock of black tulle with a gold tissue bodice has that same new neck-line which troubles our dreams of summer comfort. The black tulle skirt is shot with gold over gold tissue and those are blue stones at the belt, and roses at the hem*



(Below) *Any amount of embroidery is allowed a frock nowadays, especially when the frock is black satin and the embroidery silver. Jenny sometimes has a soul above sleeves, but she lets the bodice climb to the base of the throat*



(Below) *Not a queer twist of fate, but a deft twist by Jenny, made the beige crêpe bodice of this black satin frock. "Surprise," the frock is named, and the lace is black Chantilly, which was in evidence at many of the openings*





This blue frock scores two fashion points by being made of voile over satin, and by having the voile embroidered in blue; the third thing to note is the length. There is rose ribbon on the corsage and down the sides of the skirt





TWO MODELS FROM JENNY

For Paris, theatre attendance no longer implies conveyance thither; motors are in government service and the theatre-goer walks, perforce. Thus it is that the designer made this black satin coat, gold-embroidered, to be sure, but less diaphanous than Paris of old would have had for its wrap

It's getting to be a habit with the Paris houses to make frocks like this one named "Surprise." We may call it a black satin frock, but from the hips up it is of gray voile de soie and black lace. This bodice may hide beneath a black satin coat and the result is a tailored costume



LUCIE HAMAL

FROCKS FROM PARIS ARE GIVEN TO BEING GRAY OR BLACK, OR GRAY AND BLACK; THE FROCK THAT WITH ITS COAT IS A TAILORED COSTUME, OR WITHOUT IT, IS AN AFTERNOON GOWN, GROWS IN FRENCH FAVOR

They have fancies for unusual materials in Paris, and it was that old friend of the interior decorators, toile de Jouy, that the couturière chose for the making of this quaint frock and its accompanying mushroom hat. The colors are blue and white, and the bindings of the frock are of blue ribbon

"Tricot" by name and tricot by nature, in alternating dark gray and lighter gray, is this suit just late of Paris; it has a gray and green scarf-collar, just as the big sports coats do, and it stresses a tailored version of the melon line. The skirt is widely girdled at an unusually high waist-line



MARTIAL ET ARMAND









MODELS FROM LELONG

(Upper left) The tyrannical tablier innocently poses as a continuation of the bodice of this beige crêpe frock, and like the bodice, it is embroidered in blue. The collar, too, is blue and of course it is mousseline, that smoky blue mousseline that all Paris loves

(Upper right) The Parisienne has firmly decided that she will wear foulards, and does so. Often she likes her foulard dotted, and a blue foulard with white satin dots meets her entire approval since it has also an embroidered white muslin under-blouse

(Left) Mustard colored duvetyn; yes, and dark blue chiffon, thereby following the mode of transparent bodice and heavy tissue skirt. There is mustard duvetyn on the bodice, and there is also gold-embroidery, and there is, strangely, but one belt

(Right) Blue serge is more than a mere fabric; it is an institution. When it is made into a frock which combines in one the new tablier and the old but unwearied pocket, and has a plaited skirt, red embroidery, and fringe, it is a monument of smartness

SEVERAL PHASES OF OUR SPRINGTIME LIFE ARE HERE REPRESENTED, EACH BY A PERFECT SPECIMEN OF ITS KIND

MODELS FROM FARQUHARSON AND WHEELOCK



It is almost a trust—beige color and gabardine—and when it saw the melon silhouette, it seized upon it; then when it heard of the new and very smart princesse line, it incorporated that too; so this dress should be a popular one. The wide moire tie of a vivid peacock green is but another splendid attraction of the successful concern, and the buttons of unpolished wood are part of its security



This time of year, when there is all this springtime festivity in the air, even quiet evenings at home seem to demand a new evening gown or two. One of canary faille is particularly pleasant and spring-like, what with an écru lace bodice, run with silver threads and made over yellow chiffon, and a lace and chiffon panel in the front of the skirt. The drapery of faille that falls from under the bodice is draped into panniers just above the ankles



Considering the warm spring evenings that are to come is a cheerful occupation when one considers also the evening wraps that are to come with them. These wraps are light ones, and ruffled, and made of silk. This one of purple faille, rose lined with Georgette crêpe, makes one yearn for warm weather when one sees its wide ruches of purple faille lined with chiffon, and its panniered skirt



EVENING WRAPS AND A GOWN WHICH ARE DESIGNED TO COMPLEMENT THE SPRING-TIME CHARM OF YOUTH

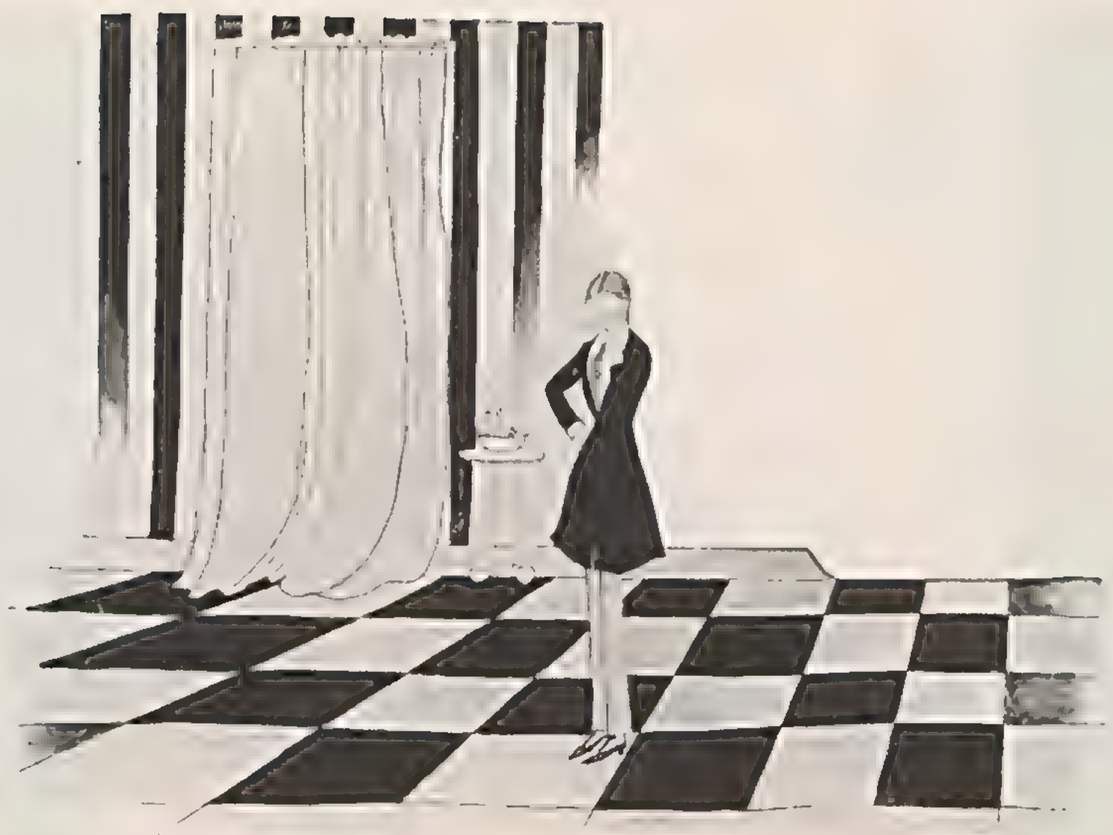




It would seem that very few of us will be able to escape the silk evening wrap habit this summer. Personally, we don't want to. A rose colored faille wrap of this sort, lined with Georgette crêpe of the same shade, is our idea of a pleasant summer evening. The coat fastens in front with faille-covered buttons, and the three-quarters length sleeves are wide and straight; the tout ensemble is very simple

This cape wrap is an example of what every young girl should wear on a summer's evening. Pale blue faille brocaded in silver is made into a curiously deep pointed yoke, to which the rest of the coat, in the form of a flounce, is attached. This flounce is lined with white Georgette crêpe, and the neck has a silver cloth collar that repeats the point of the yoke in the back; evening wraps from Belle Bryce Gemmel

When this frock of gold cloth was designed for Miss Justine Johnstone, simple lines were chosen, in order that the richness of the material might proclaim itself without the aid of draperies. There are bands of gold cloth embroidered with gold beads to trim it, and the skirt is shirred a bit at the natural waist-line; from George Bernard



"Yes," said Alistair, surveying his creation, "yes, I think it's just a little bit different from the usual entrance hall"

INTERIOR DESECRATION

By DOROTHY ROTHSCHILD

MY friend, Alistair St. Cloud, is one of our most talented interior decorators. Surely you have seen his photograph in the magazines,—that photograph which shows him clad in a Chinese dreaming-robe, looking yearningly into a bowl of goldfish. He is pale and tall and slim, and he droops a bit, like a wilted lily. He is always just a little weary. He has phenomenally long nervous hands, white and translucent, which are used principally for making languid gestures, for though his voice is sweet and low, like the wind of the western sea, he speaks but seldom. I have tried to get him to tell me the name of that marvelous perfume he uses, but he is adamant,—oh, well, we must all have our professional secrets.



"It took me two weeks to arrange that fruit," he said, "and now you have upset it"

It was once my privilege to see my friend, Alistair St. Cloud, in action. He was decorating the home of Mrs. Endicott—yes, the one and only Mrs. Endicott—and he invited me to accompany him over the house on one of his tours of inspiration. I accepted with heartfelt gratitude, and we set forth.

One ascends to the Endicott front door up a flight of dazzlingly white marble steps—those steps that always look so nude without a sprinkling of red liveried footmen. To enter the house, one doesn't exactly have to pass through the eye of a needle, but one must thread one's way through a tortuous succession of doors, gates, and portals, all of carved bronze. However, Alistair knew all the combinations, so we eventually attained the entrance hall. And there the delicate touch of Alistair was visible.

He had had the floor paved in great blocks of stone, alternately black and white. The walls were painted in broad black and white stripes, and the woodwork was brilliant orange. Overlong curtains of orange velvet trailed uselessly on the floor, and wherever there wasn't anything else, there were tiny orange-lacquered tables.



That photograph of him clad in a Chinese dreaming-robe, gazing upon goldfish

After my eyes had begun to be accustomed to the glare, I politely murmured something about "striking."

"Yes," said Alistair, surveying his creation, "yes, I think it's just a little bit different from the usual entrance hall."

"Oh, you underestimate it," I assured him.

I looked about the hall, vaguely wondering what was lacking. Somehow, it needed something to complete it; it left one with a sense of unfulfillment. It seemed to want something—ah, I had it! All it needed was a cabaret.

Alistair led me to a large sombre room, which opened from the hall. The walls were hung with purple satin, and our feet sank deep in the black carpet. Purple velvet curtains trailed on the floor,—Alistair does love that little trick—and there were infrequent chairs, which must have been relics of the Inquisition. Over the black marble mantel was hung a huge crucifix of ebony, iron sconces along the wall held a few inadequate candles, and in the middle of the room stood a long coffin-shaped table of black wood, over which was flung a length of purple velvet. There was no other thing in the room, save an ebony stand on which rested one lone book, bound in brilliant scarlet. I glanced at its title; it was the Decameron.

"What room is this?" I asked.

"This is the library," said Alistair, proudly.

After I had recovered, we went into a small morning-room, painted vivid yellow. It contained a single chair, an untenanted bird cage, and a table, on which reposed a glass dish holding a lacquered apple. Alistair gazed on the room through half-shut eyes, then turned to me.

"What," he asked me, with a comprehensive sweep of his fair hand, "what could be more simple?"

I tried to think of an answer, but there wasn't any. So we went upstairs—Alistair had not yet had time to concentrate on the stairs, so there were no new adventures—and into a guest room. Sometimes, even now, I dream of that guest room. The walls were painted scarlet, and all the furniture was covered with orange cretonne splashed with tomatoes, like a third-rate stock company. Tassels hung from every possible place; no matter how anything began, it ended in a tassel. Never have I seen anything so well-developed as Alistair's talent for discovering places for tassels. He seemed to have shattered the law of gravitation to bits and then remoulded it nearer to his heart's desire. On either side of the bed stood strange animals, rather like syncopated dragons, of green porcelain, each

(*Continued on page 129*)



"I must go into the silence," he said. "Perhaps the color will come to me then." And he threw himself upon the bed

SPRINGTIME *in* NEW YORK

Not Even the Voice of Spring Can Call New York Away from Its Self-imposed Task of Working for Charity; It Stops Its Charity Entertainments only Long Enough to Learn the Pleasant Truth about the New Fashions



Mrs. H. Kierstede Hudson wore this quaint beflowered gown at the opening night of her father's opera, "The Canterbury Pilgrims"



Miss Angelica Brown appeared at the opera in a frock of rose tulle, to which her bouquet of orchids lent a note of contrasting color

BY the window-boxes along Fifth Avenue can one see the progress of the seasons. By Easter, the boxes that are set into the windows of Mrs. Vanderbilt's home are purple with pansies and dotted with jolly little bachelor's buttons. Later, hyacinths bloom here and there on the ledges from Forty-second Street to Ninety-first Street, and then come the pink or red rosettes of geranium and the cool green trails of ivy. As the summer wanes, hydrangeas flaunt their pink and blue and cream-colored blossoms in the green foliage of the boxes that flank the doorway of Mr. Thomas F. Ryan's home,—those boxes that are always among the most beautiful of all the vast array along Fifth Avenue. Still later there is the glow of scarlet cockscombs, and then all along the Avenue the boxes settle down to their winter sobriety of box-wood.

SIGNS OF SPRING

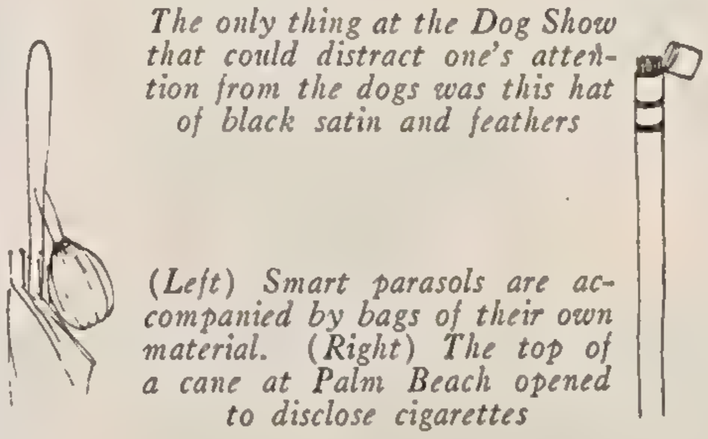
Now all the window-boxes are a riot of color. People have stopped discussing Palm Beach and are beginning to talk of Newport, and—as a verification of the official opening of the spring season—the new French clothes are here. Each season since the war every one has drawn sighs of relief when the model gowns actually arrived. Every season we think, "This will be the season when we hear of French clothes, but can not see them." So when the steamer *Touraine* steamed into New York harbor with the first shipment of clothes from the French openings, there was genuine rejoicing. Paris had once more supplied New York with the munitions of the mode, and the age-old battle against man's peace of mind was on again.

The French models this year are most interesting. When America first saw them she said, "Oh, how pretty!"—which is not at all what America usually says about French clothes. Ordinarily she says, "Are we really going to wear that?" or "I wish I dared to wear it." Apparently, Paris has designed these clothes for America. She has selected the colors that America likes,—just the tans, grays, and blues that America insists on wearing, and she has chosen lines that are becoming to American figures. As a rule, French clothes are just a bit too radical for even the very smartest of American women. The American woman meets the Paris fashions half-way. She has to adapt herself, and the mode has to be adapted a bit. The clothes that Paris has sent us this year are clothes that an American woman will wear without a moment's hesitancy. It is not to be inferred by this that they are not smart or not cleverly designed, for indeed they are—superlatively so, in fact. It is simply that they are not so obviously designed for the Parisienne and for her alone, as French models usually are.

The typical feature of the new fashions is the silhouette which is drawn in at the feet, a line which America likes very well. This line, however, is not a novelty, even though it is quite different from the silhouette that we have affected of late. Some one has said that nothing is new except that which is so old as to have been forgotten, and this line is not yet old enough. In all of our memories, there linger fond reminiscences of the hobble skirt. The new skirt, however, is not, as a rule, a real hobble skirt, for there is seldom a restraining band at the feet. It is simply a skirt that is gathered to a tighter underskirt for either a part or the whole of its circumference, or else a skirt made narrow at the feet by some ingenious device of the designer.



The only thing at the Dog Show that could distract one's attention from the dogs was this hat of black satin and feathers



(Left) Smart parasols are accompanied by bags of their own material. (Right) The top of a cane at Palm Beach opened to disclose cigarettes



© Underwood and Underwood

This alert young gentleman must be regarded with due awe, for he is Conejo Wycollar Boy, the best dog in the show

THE HABIT OF CHARITY

Even though spring is at her door and spring clothes are in her wardrobe, New York will not be dissuaded from her round of charity entertainments. She has become so accustomed to working for charity that it is a veritable habit. Once in a while she varies things a bit by giving something for one of her own organizations which may soon be called into the conflict, but as a rule she keeps right on dancing, singing, serving, listening, or acting for the benefit of the Allies.

One break in the round of charities, however, was the Westminster Dog Show, for which all society flocked to Madison Square Garden. It was the most successful show in many years, and thoroughbreds from all over the country poked their cold, inquisitive noses from the kennels which lined the entire floor of the Garden, and wailed their distaste for the entire affair or barked their delight at the sight of a friend. Almost every one who was in town dropped in for one or more sessions. Mrs. Vincent Astor came with her débutante sister, Miss Alice Huntington, and Miss Marian Kennedy, who had several entries, was a frequent visitor, as were Mr. and Mrs. O. Carley Harriman. Much interest was taken in the afternoon session of the final day, when the hunting packs were judged and when the honor of being the best dog of any breed exhibited at the show was conferred upon Mrs. Roy A. Rainey's wire-haired fox terrier, Conejo Wycollar Boy, who is photographed in the middle of this page. This honor was closely contested by the English sheep dog, Slumber, that is the pride of the Tyler Morse kennels.



Mme. Barrientos sang at a charity entertainment in a filet lace frock and a hat with white feathers climbing to a dizzy height



At the opera, "Madame Sans Gêne," appeared a white brocade gown with those lace sleeves fashion is talking about so much



At Palm Beach, Miss Mimi Scott wore a bathing-cap like a nun's coif



A tortoise shell comb stood bravely up for its rights in this coiffure



It didn't need any ornaments; its twist was ornament enough



Three long curls saw life from behind a coil of shining hair

At this session was sketched the smart little black hat shown in the upper middle of page 55. It was worn by a young girl who made a charming picture as she held her silky little Pomeranian in her lap. The only trimming the hat allowed itself was two extravagantly long feathers, which were black at the tips and shaded into beige where they met the hat.

A NEW BARITONE

Society forgot even its charity affairs, for a while, in being interested in Mrs. Lydig's protégé, the young Russian baritone, Vladimir Resnikoff, who has recently had a great success here. It was largely owing to her efforts that many smart people attended his first recital at the Little Theatre. Mrs. Lydig wore at this recital a costume of black satin caught in at the feet, in the approved French fashion, above a pair of black satin slippers, to which was applied Venetian lace like that which trimmed her gown at the neck and sleeves. Her slippers appear below. The Baroness de Meyer was among the smart women at the recital. She wore a coat of flame colored velvet over a gown of gray tulle. The Baroness wears her curling gray hair short, and it forms a most charming frame for her piquant face.

Nowadays every smart woman has her pet charity; that of the Marchioness of Aberdeen, who, with the Marquis, is spending the winter here, is the Women's National Health Association of Ireland. She invited her friends to the Ritz, one afternoon recently, to meet the little group of Irish colleens who have just braved the perils of U-boats to come over and tour the United States for the benefit of this association. The little Irish girls with their pretty faces and soft voices delighted those who had the privilege of meeting them.

And charmingly picturesque, too, are the young pupils of Isadora Duncan. One encounters them every now and then on Fifth Avenue, wearing long flowing capes of old-blue cloth above their white stockings and black shoes, and with their pretty heads crowned with little round caps of old-blue cloth trimmed with a Greek design on the very top. To the special performances which Isadora Duncan gave at the Metropolitan Opera House, they came in a body. All their heads were bound with flesh colored tulle, which was particularly charming above the yellow curls of little Liesel. Her headdress is sketched on the right of this page, at the top.



Venetian lace was applied to Mrs. Philip Lydig's black satin slippers

People still go to the opera, and there have been two especially good reasons for going, of late. One was the initial production, for this season, of "Madame Sans Gêne" with Geraldine Farrar in the title rôle, and the other was the first night of Reginald De Koven's opera, "The Canterbury Pilgrims." On the evening of "Sans Gêne," a number of smart people were in the boxes. Mrs. Burke Roche lent a brilliant note of color in her gown of cerise satin. Mrs. Oliver Harriman wore a charming gown of cream colored lace; the lace was of the large-meshed sort, which is to be so smart this spring. The lace at the back of her gown, which is sketched at the top of this page, fell in a deep point, giving the effect of a gracefully draped shawl. Lace of a somewhat similar variety was used in the flowing sleeves of a gown of oyster white brocade over oyster white tulle which was worn by another beautiful woman; her gown is sketched at the lower left of page 55. Later, she donned the smart coat of satin and ermine which is sketched in the middle of this page. Miss Angelica Brown, whose engagement to Mr. Peter Cooper Bryce has been recently announced, wore the gown sketched at the upper right of page 55. It was of rose tulle topped with a band of delicate gold embroidery, and it had a frill which stood up above the waist-line at the back. A touch of contrasting color was supplied by her corsage bouquet of orchids. Her bright hair was bound just above the brow with a slender band of gold.



The lace at the back of Mrs. Oliver Harriman's gown was arranged like a gracefully draped shawl



When the opera was over, the time had come for a coat of black satin, collared and cuffed with ermine

The audience at "The Canterbury Pilgrims" was very smart; in fact, it numbered almost every well-known person who was in town. Mrs. Henry Clews wore a gown of gray silk and black lace, and Mrs. Newbold Edgar's frock was of flowered taffeta. One of the most unusual costumes of the evening was that of Mrs. H. Kierstede Hudson, who, with her mother, Mrs. Reginald De Koven, was in Mrs. Vanderbilt's box. Mrs. Hudson's gown is sketched at the upper left of page 55. It was of a quaint, old-fashioned, flowered silk, with a deep pointed bodice and bands of soft-toned sequins across the shoulder. Her hair, which was drawn up to the crown of her head, had a knot of soft-toned little flowers as its only ornament. A novel coiffure ornament was worn by another smart woman at the same performance. It was a question-mark of diamonds, which was so fashioned that it followed exactly the line of her coiffure at the back. The ornament is sketched at the bottom on the right of this page.

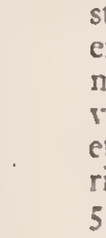
A number of smart coiffures were seen at a dress rehearsal of one of the new plays. That sketched next to the bottom at the right on this page was adopted by the piquant little Eva Le Gallienne. The coiffure sketched just above it was held in place at the front by a pin of black onyx. Thrust into the very top of the coiffure sketched next to the top at the left of the same page, was a tortoise shell comb which stood out sharply from the twist of hair. The coiffure sketched just below it was entirely without ornamentation, as was also the coiffure sketched at the bottom of those on the left of this page. It consisted of a high knot from which three rather long, rather loose curls bobbed in a most distracting manner.

BACK TO CHARITY

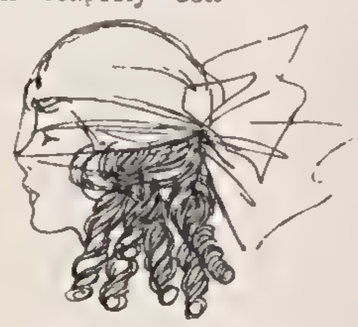
To return to charity, as New York will do these days, Maria Barrientos sang recently at a charity entertainment, to a most enthusiastic audience. She wore the filet lace frock which is sketched at the lower right of page 55. It is a forerunner of the sort of lace frocks that many smart women are going to wear during the summer. It was made over a foundation of cream colored taffeta, which extended below the lace skirt and ended in scallops. Her tall hat was of white feathers, and she wore the loop earrings, without which, it would seem, the smart woman scarcely considers herself dressed.

Spring has brought every one back from Palm Beach, and from them one hears of a most unusual bathing costume, which was worn by Miss Mimi Scott. It had a white cowl collar, and the cap which she wore with it had a white band which was wound around her forehead and fastened around her chin like a nun's head-dress. The cap is sketched at the top, on the left of this page. Many people at Palm Beach carried parasols to match their bathing-suits. Miss Audrey Osborn had a chic green one, which was flat like a Chinese umbrella. A novel walking stick also seen at the southern resort had a top which might be unscrewed to reveal a receptacle for cigarettes. It is sketched at the right, in the middle of page 55. Many parasols of rough oriental silk, which is now so smart, had little bags of the same material caught to the handle by means of a cord, like that sketched at the left, in the middle of the same page. These bags could be used as vanity bags or as purses, as occasion demanded.

It is interesting to note the rivalry existing between rough silks and those of smoother weave. It would seem that silks on the order of khaki-kool which had such popularity last season must have run their course by now, but some of the smartest models of the season are made of these plain silks. French importations indicate that their day is not yet done. In the gowns at Palm Beach the revival of crêpe de Chine was marked.



The Marchioness of Aberdeen wears earrings ending in a cluster of pearls



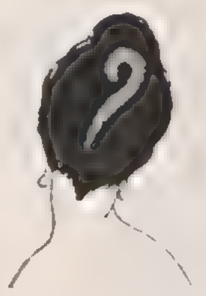
Liesel, one of Isadora Duncan's pupils, binds her curls with tulle



An onyx pin accomplished the feat of holding the coiffure in place at the front



Eva Le Gallienne's coiffure is every bit as simple as it is charming



A diamond question-mark is a pleasant way of punctuating the coiffure



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Among the Philadelphians who knew that this year the smart season at Palm Beach was the late one, were Mrs. Joseph E. Widener and her daughter, Miss Fifi Widener, and Mr. Edward T. Stotesbury, who plans to make Palm Beach his winter home, and who will build a villa there



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Palm Beach now covers all its distances by means of a little vehicle pleasantly known as a "red bug." Miss Alice De Lamar and Miss Evangeline B. Johnson of New York, are devotees of "red bugging"



© Central News Service

For little Miss Barbara Phipps, the great cocoanut in its wild state has no terrors



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Mr. Le Grand Cannon of New York, and Mr. John A. Branch of Richmond, Virginia, begin the day with a morning stroll



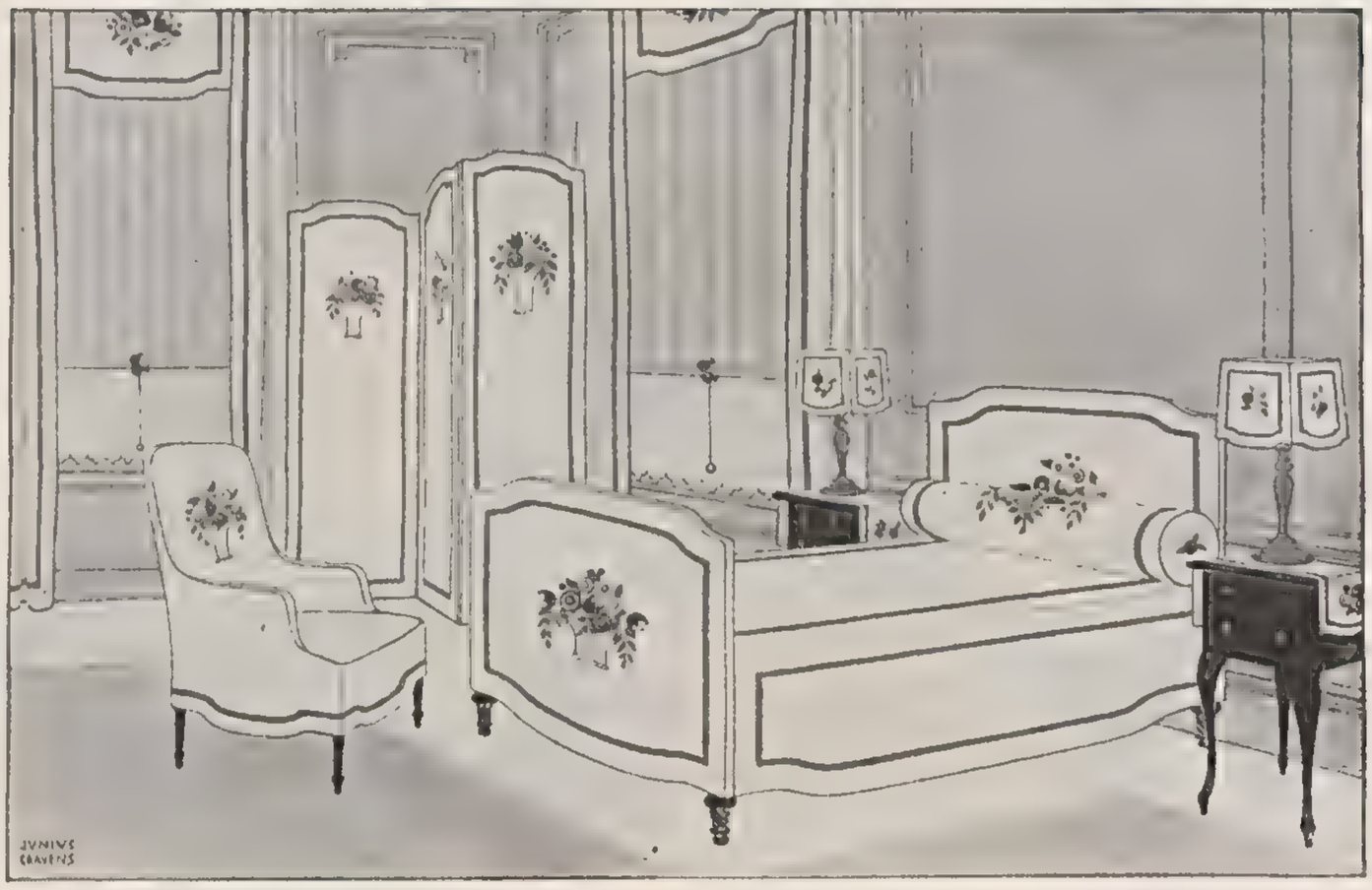
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Before Palm Beach will consider "calling it a day" there is tea in the Cocoanut Grove. Reading from left to right are, Mrs. Jerome M. Bonaparte, Mrs. Hermann Oelrichs, Mr. E. Clarence Jones, Mrs. Eugene W. Pargny, and Mrs. Edward B. Close

THIS YEAR PALM BEACH WAITED UNTIL MARCH BEFORE BEGINNING ITS SMARTEST ACTIVITIES

THE HOUSE ADOPTS THE SLIP-ON MODES

Trim As a Tailored Costume, Gay As Summer Itself, the Slip-cover Is No Longer a Makeshift, but a Decorative Adjunct of Summer Interiors of Paint and Printed Hangings



To forget that winter ever was and to dream that summer is a permanent institution, one needs but to call to aid that notable success of the modern decorator, the new slip-covers, and to forsake sense and serviceability for gaieties of muslin, chintz, and paint; designed for Vogue by Junius Cravens

PERHAPS on the theory that, given a limited income, one may live more pleasantly on the continent than at home, we now find we can live more agreeably in summer than in winter, that the chintz and painted furniture of a country home are a summer substitute both timely and economical for the winter luxury of the town house. A room may be completely done over in summer dress for the price of a pair of good needlework chairs. Every one exclaims at the freshness and daintiness of a room in its holiday attire, and every one takes a pair of fine needlework chairs for granted.

THE FORMULA OF A SUMMER HOME

The old accepted rules of sense and serviceability no longer hold where the summerizing of houses is concerned; the field is free to evanescent gaieties of muslin and paint, of chintz and color. A prescription for a modern summer home calls for a most knowing compounding of fresh paint and chintz and linen, of muslin and gingham, with slip-covers, awnings, and painted iron, with cane furniture and plainish carpets of linoleum or mohair. To this combination flowers in due—or undue—proportion should be added, and the result may be as inviting as one of those friendly welcoming country places in England that so stir our wistful longing.

Slip-covers, once the most abused of all summer furnishings, have had a renaissance of late and are now the making of a summer home, whether in country or city. So completely standardized were the summer clothes of the house in the last decade, that the fabric shops offered for slip-covers a range of self-striped linens quite as exciting as their array of bedtickings,—and no more so, but all that has changed. We no longer consider slip-covers as mere passing economies. In many houses, even in town, they are used in certain rooms the year round, as they have long been used in London homes. To be converted to this fashion, one needs only to arrive in London some January night at two in the morning and experience the joy of passing from the fog and cold of the streets to rooms that are the very spirit of summer, with white painted walls and turf green carpet, with soft roomy sofas and chairs wearing chubby slip-covers of glazed chintz and with windows hung with curtains of the same huge-flowered stuff. There is nothing of transitory suggestion in these rooms; gilt mirrors and old paintings, Augustus John drawings and Sheringham fans announce this as a settled order of decoration, and it is apparent at a glance that these slip-covers are a permanent institution.



Even the garden shares in the renaissance of the once abused slip-cover

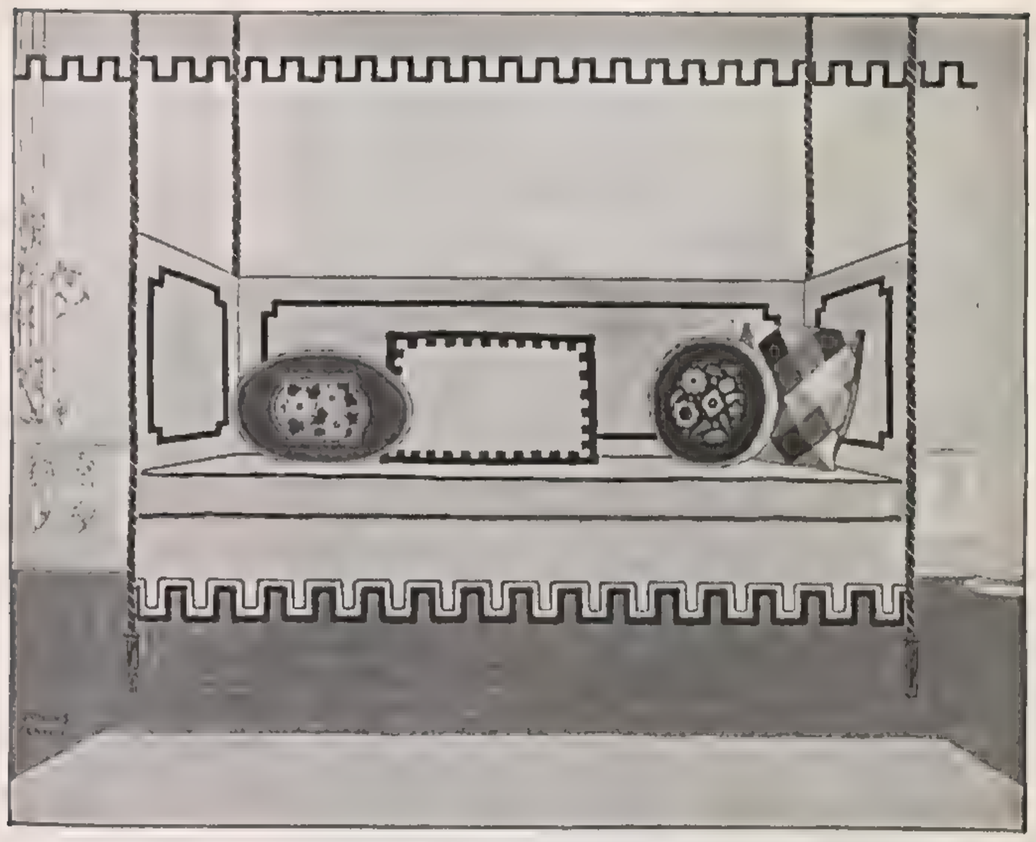
THE NEW ORDER IN SLIP-COVERS

England is faithful to her glazed chintzes for these covers, but we employ every sort of material, though we are careful to select designs and fabrics suited to the room. The slip-covers of to-day have none of that air of casual dishabille which of old brought disfavor upon the summer covering. They are made to fit the furniture snugly and are held in place by small straps made of the material, which pass under the legs of the chairs and are fastened with large strong snap-fasteners, instead of the old-fashioned tie tapes, which, aside from their annoying habit of breaking or coming off, are ugly and pull the covering into ugly lines. The slip-covers shown in the drawings with this article are designed to open along the back edges of the chair back and at the front corners of the seat, as well, and these openings are firmly and smoothly closed with rows of strong snap-fasteners. By using snap-fasteners to make a firm closing, it is possible to make ample openings, so that the slip-covers may be made very tight fitting and plain, and thus the effect of permanent covers may often be attained, as in the case of the two large chairs sketched at the bottom of page 59.

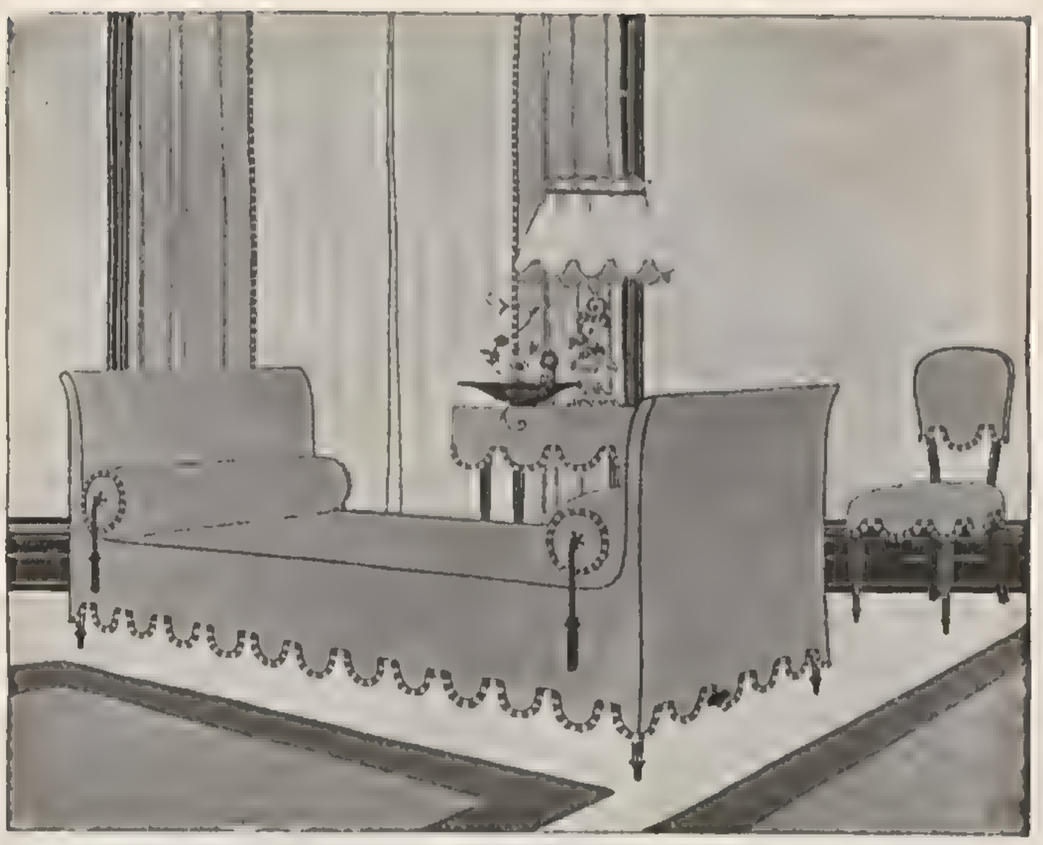


No longer a makeshift, the slip-cover has become an integral part of summer decoration and is welcomed even in the formal dining-room, where it joins with the matching hangings to produce an entire change of decorative scheme

Two photographs from Johnston-Hewitt Studio



It is all a matter of careful planning and of treating things as elements in a color composition. One may complete the picture by winding the hammock cables with matching linen



Not even the drawing-room may scorn the slip-cover when it comes with so marked an air of distinction. Such effects as this are obtained by perfect fit and plain colors



A bedroom of a country house on Long Island combines the old English fashion of ruffled chintz covers with the new order of perfect fit and secure fastening

This trim and careful fitting makes such covers entirely suitable for even formal rooms, and the city house may be completely transformed for the summer by the use of decorative slip-covers. The furniture is disguised without being made unsightly, and the whole color scheme of the room may be changed with little trouble or expense. Summer rugs, harmonizing with the slip-covers in color and texture, are an economy, since the oriental and other good rugs used in winter are much better for being cleaned and stored for the dusty months of summer; these summer rugs are also invaluable for giving a cool and summery appearance to the house. Where the floors are entirely carpeted, the carpet may be replaced with matting, canvas, or some other light material suitable for the summer.

Formal furniture needs a covering of formal sort. Chintz patterned in accord with the character of the furniture or plain color covers with decorative bindings are most suitable for this purpose. In one New York drawing-room, the damask chairs wear all summer covers of old-yellow linen, bound with fat caterpillar fringe in violet. These covers, of course, must be cleaned, for they would not stand tubbing.

The upholstered chair, at the lower left on this page may have, by reason of its straight lines, a summer covering quite as attractive as its winter one. The close-fitting slip-cover is made of black linen with set-in panels of English chintz, gay in color and design and black of background, giving somewhat the effect of a specially woven covering. The cover opens at the two back edges of the chair back and at the two front corners of the seat, and these openings are smoothly and securely closed with large snap-fasteners placed at two and a half inch intervals. Straps of the black linen pass under the chair legs, at the corners, and fasten into place with large strong snap-fasteners.



Formal furniture demands a summer cover of formal sort. Black linen with applied motifs suggests the needlework beneath it

FORMAL COVERS FOR FORMAL CHAIRS

So closely does the slip-cover at the lower right on this page resemble the tapestry beneath it that one must needs look twice to recognize it as a summer dress. The Italian designs are procurable in many printed fabrics, from the most expensive chintz to the cheapest cretonne, and in light simple colors, as well as in rich, dark, tapestry colors. In place of the galloon or silk braid used to trim permanent covers, the slip-covers are edged with a flowered cotton or linen braid. Snap-fasteners make it possible to fit this cover to the chair and hold it in place, smooth and secure.

Among the most charming of slip-covers is a set in white nainsook, made to fit exactly the seats and backs of small French chairs and finished with three-inch plaited ruffles, bound with marine blue satin ribbon and tied on with ribbon tapes. These saucy little slips look like nothing so much as smart aprons of a proper maid. They would be equally pleasing in pink chambray bound with blue or in blue chambray with pink or even in some such frivolous combination as a white calico polka dotted with red and bound with red tape.

The problem of furniture for the breakfast room of a summer cottage is one which offers many solutions. An unusually satisfactory porch room was recently furnished with green painted iron tables and Windsor chairs painted green and cushioned with a coarse canvas striped in violet and cerise and piped with apple green. These chairs, with their gay seats, so enliven this breakfast room that no other color is needed save that given by great brown pots filled with violet and cerise flowers.

The porch is the best of all places for the use of the pleasing and practical slip-cover. A covering for the porch swing, such as that at the top of this page, may be made of white or natural colored linen, and the design may be in stitched-on bands of colored linen. The seams of the seat cushion are bound in the same material. The swing, instead of being supported on the commonplace chains, may be hung on small cables wrapped with the colored linen to resemble ropes and finished at the lower ends with large cotton tassels of the same color. Pillows are an indispensable adjunct of all summer furnishings. An oval pillow of dark green linen, at the left, has a central medallion cut from a figured chintz and a border made up of parts of the same chintz. An oblong pillow next it is made of the materials used for the swing cover, with the dark border cut out and stitched on the body of the covering. The round pillow of black linen at the right has an appliqué design cut from bright colored linens and a gathered border of yellow linen. Back of this round pillow a square pillow, expressively named "Harlequin," gives a gay note of color. This is a modern version of the old patchwork pillows that our great-grandmothers delighted in; it is made of patches of bright-colored wash silks, cut in diamond shape and sewed together.

THE TRANSFORMATION OF A BEDROOM

A bedroom completely transformed for the summer months is sketched at the top of page 58. The chief element in the transformation consists (*Continued on page 142*)



None of the original dignity of this Italian chair was lost when its damask was protected by this fitted cover of chintz



Maurice Goldberg

Michio Itow can characterize by a single attitude that which Japanese art has been telling us for generations

JAPANESE ART COMES TO LIFE *in the* DANCE

By CLAYTON HAMILTON

MICHIO ITOW—actor, dancer, and general practitioner of all the arts that go to make the stage a world of wonder—is a Japanese youth who began his career at the Imperial Theatre in Tokio. In recent years, however, he has spent much time in Europe, with the double purpose of studying the art of the occident and teaching the art of the orient. His activities in London were chronicled in the issue of this magazine which bore the date of July 1, 1916. This season, Michio Itow is with us in America. His first task in New York was to superintend the production by the Washington Square Players, of "Bushido;" and the astonishing success of this notable example of Japanese dramatic literature was due, in the main, to his tactful ingenuity in bridging the abyss between the oriental and the occidental mind. On the afternoon of Wednesday, March 7, this artist of the theatre enhanced his local reputation by appearing in a series of Japanese dances, some of which were traditional and some original.

Michio Itow is a very able dancer, of a kind with which America is not familiar. Nearly all the dancers who have come to us in recent years from many countries may be grouped into one or the other of two schools,—the neo-Greek school, which is headed by Isadora Duncan, or the Russian school, which is headed by Nijinsky, Mordkin, and Pavlowa. Japanese dancing is something very different; and it is, therefore, particularly interesting to a public that is always eager for the zest of novelty.

The dancing of any country in which dancing is seriously cultivated as an art is nothing other than its sculpture and its painting come to life. The forms and masses of the sculptor, the lines and colors of the painter, are galvanized into activity and humanized by the immediate appeal of the performer. But the dancer, after all, is merely (like the actor) an interpretative artist; and the thing that he interprets is the message of the painters and the sculptors of the period and race that he has chosen to illustrate.

The dancing of Michio Itow is authentic, because it tallies absolutely with all that we have ever seen exemplified in all the other arts in which the Japanese excel. To see him dance is suddenly to seem to see a thousand silken paintings, and woodcarvings, and paper screens, and lacquer lockers, and dwarfed gardens, and falling petals of pink blossoms, jiggled into momentary oscillation and lyric, living ecstasy.

The definitive features of the art of any people are necessarily derived from the nature of their physical endowments. The Japanese are a tiny race; and, in consequence, their art is tiny. That is to say, their art exalts and celebrates the loveliness of little things. When a race of giants turns to sculpture, it produces statues of heroical dimensions; but, when a race of pygmies turns to sculpture, it produces lovely little figurines. The Japanese—in idealizing life, to distil from actuality the ultimate quintessence of the real—tend always to reduce the scale of the picture. In order to idealize a landscape, they reduce nature to a calculated handicap and devise a garden of dwarfed trees and unnecessary bridges over tiny ponds. Their architecture expresses the same loving sense of diminution; their furniture sits close to the floor; their

(*Continued on page 142*)

MAKERS OF MUSIC

"The Canterbury Pilgrims" Sets One Wondering if American Opera Will Ever Rank beside Foreign Opera on the American Operatic Stage

By HIRAM KELLY MODERWELL

IF von Weber were alive in New York to-day he would be surprised to find in the operatic situation a condition very much like that which he encountered exactly a hundred years ago, when he went to Dresden to become the director of the German Opera House, and, as he perhaps intended, the founder of a national German opera. Previous to this there had been no important German opera; there had been only French and Italian operas written by Germans. The singspiel, corresponding to our operetta, comprised almost the only German music of value written for the stage. Much talk was bandied about at that time concerning a national opera, and many idealistic folk met together to consider ways and means of establishing it.

But the fashion was all against German opera. It was the correct thing to despise what was German. The court and the nobility were devoted to the French language and French culture. Each year an Italian was engaged or reengaged to direct the "Italian opera" of Dresden, and each year he redoubled his efforts to maintain Italian singers, Italian methods, and Italian ideals. It was prized, like the "French opera," because it imported a foreign atmosphere into Dresden; because it was free from vulgar native influences. As for poor von Weber, who was out-and-out for the German, he had difficulty in getting so much as permission to produce a single harmless singspiel without the consent of the Italian director. His work was considered of slight importance; his opera was ill equipped and ill supported. By virtue of genius he broke through these conditions and established a national opera tradition which culminated in Wagner. But, almost to the end, Dresden sniffed at him. His work was unfashionable.

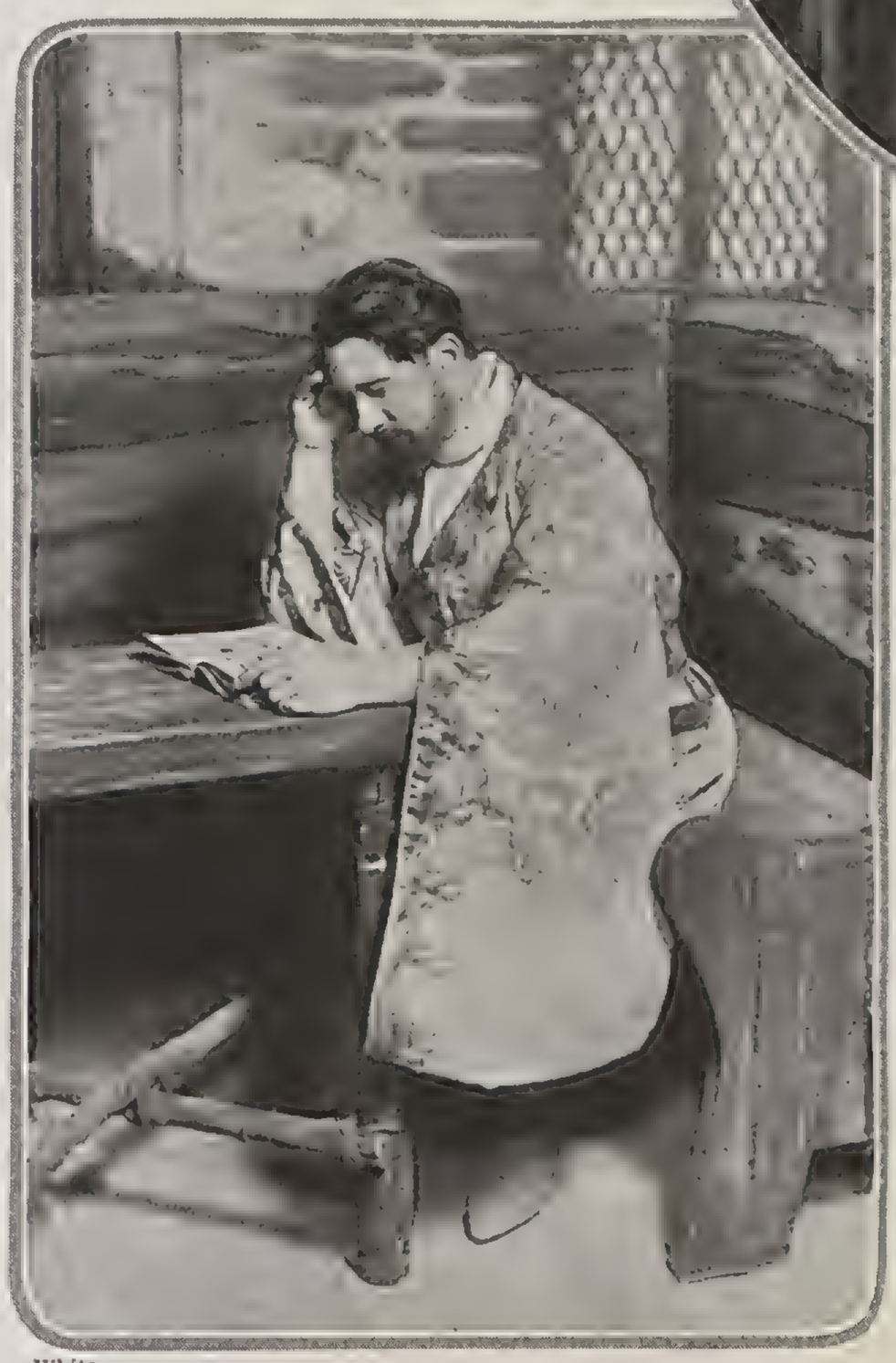
FOREIGN FASHIONS IN OPERA

In the same way to-day, American opera occupies an unfashionable place in American musical life. Every once in a while, it is true, the Metropolitan Opera House stages some new American work as a necessary concession to a certain body of public opinion and to certain effective influences. But it is not the thing to take these American experiments seriously—nor, indeed, have the American operas thus far justified a serious regard. To-day, as in Dresden a hundred years ago, an Italian director is invited to rule the opera and to lull the city with the sensuous tones of Italy. It is chiefly the great Italian singers who bring to the Metropolitan the prestige upon which it lives. German opera is cultivated as a necessity and French opera has a small place in the repertoire. But American opera is still a minor and perhaps a despised portion of the season's work. It is true, of course, that there has as yet been no "Freischütz" to establish American opera. But it may be recalled that von Weber's "Der Freischütz" was swept into popularity only upon a belated wave of patriotic enthusiasm. It is hardly enough that a conscientious director and a band of conscientious singers should each year devote their energies to the performance of an American work brought up by hand or called forth by the magic of a ten-thousand-dollar prize. There must be, as Mr. Percy MacKaye has recently pointed out, a more intimate association between the Metropolitan and the trained dramatists and musicians of our country. American opera can hardly be a possibility so long as the chief opera house is still a foreign product deliberately maintained for the sake of its foreign atmosphere. To acclimate the Metropolitan is perhaps the first step in the founding of an American opera. The second step, undoubtedly, is to find a genius like von Weber to carry on the work. This must be left to the great god of chance. Whether the founding of American opera is a thing of such importance as to merit all this pother is another matter.

Such ruminations come to mind while one is listening to the performance of "The Canterbury Pilgrims," the American opera at the Metropolitan this year. Johannes Sembach sings: "And iss your ladee kind?" and Margaret Ober expresses her aspirations in a Chaucerian English never heard this side of the Dresden *Hofoper*. There simply are not enough English singers at the Metropolitan to produce American opera without an accent. It is true that Mr. Sembach was better understood than some of the Americans in the cast, but it is not serious if the words of an opera are not all clearly understood. But a hyphenate accent is disconcerting. An audience intensely conscious of the foreign citizenship of the singers can not immerse itself in the extremely English atmosphere of "Merrie England" which Mr. MacKaye has provided for "The Canterbury Pilgrims."



Margaret Ober sang the Wife of Bath in "The Canterbury Pilgrims," the new American opera which recently made its début at the Metropolitan



White

Johannes Sembach, the Chaucer of "The Canterbury Pilgrims," proved that enunciation does not depend on nationality

ON QUOTING ONESELF

All this is the more noticeable because Mr. Reginald De Koven, the composer of the music, has made a great ado about the unhyphenated nativity of his work. He has even expressed the opinion that if American opera can not be established at the Metropolitan, then it will be established by the production of an opera such as "The Canterbury Pilgrims" on a long transcontinental tour. He seems to feel, and rightly enough, that such a consummation will take place at the hands of a composer like himself, bred in the ways of Broadway operetta, rather than at the hands of a highly educated Doctor of Music. In this, probably, he is right. American operetta has had a distinctive character. Like the German singspiel, it is the only distinctive stage music of its land. "Der Freischütz" itself was a German operetta turned serious. Only a composer like Mr. De Koven, who has, through his "Robin Hood," a firm hold on the hearts of millions, can give American opera the needed popularity.

Some men are haunted by their bad work;

(*Continued on page 138*)

SEEN *on the* STAGE

Like Some Gentle Ghost, the Revival of a Play of Yesterday Appears before Us; Again Is Proved the Sad Truth of the Saying That Good Actors Are Bad Playwrights

By CLAYTON HAMILTON



Maurice Goldberg

Fay Bainter in "The Willow Tree" is so utterly delightful that the English dictionary does not hold enough complimentary adjectives for the critics to lavish on her. She plays both the Japanese princess and the English girl; no one has yet discovered how she takes off one rôle and puts on the other with such amazing rapidity

THERE is a pretty custom that is known and practised by poetic visitors to Rome. Whenever they are called away from the Eternal City, they go down to the Fountain of the Trevi and cast a coin into the water; for, by this ceremony, they evoke a magic which shall surely bring them back to Rome once more before they die. I, for one, am able to bear witness that this miracle may be relied upon; for, years ago, I cast a coin into the Fountain of the Trevi, and now—as I am writing—I am back again in Rome, really and truly, as in the years that were. Time itself is nothing but a metronome by which we measure the rhythmical resurgence of tremendous memories; and space is conquerable by a twinkling of the eye of thought.

THE RETURN OF A DELIGHT

Is it too far-fetched a fancy to pretend—or make believe—that a sort of magic pond was made, a quarter of a century ago, by all the happy tears of all the people who saw the well-beloved Willard in a pleasant little play by J. M. Barrie entitled "The Professor's Love Story?" And may we not imagine that some delighted patron of the upper gallery (perhaps it was myself) cast down a tiny coin into this mystic pond in token that he hoped and prayed to see that pleasant little play once more before he died? At any rate, "The Professor's Love Story" is with us once again, and many people—like myself—are back again in Rome,—that mystic and symbolic Rome toward which all roads of memory and imagination lead. The well-beloved Willard is no more. We miss his voice of velvet, and his kindly, smiling, gracious, and benignant face, and his silvery and silken hair. Mr. Arliss lacks the warmth of Willard; he lacks the note of "generosity," if one may read the word with the connotation that is given to it by the French. But Mr. Arliss is an admirable actor; he exhibits a performance of accomplished technical dexterity; and the author could hardly have hoped to see this early play of his revived under more ingratiating auspices.

"THE PROFESSOR'S LOVE STORY"

The name of J. M. Barrie meant nothing in the theatre a quarter of a century ago, when E. S. Willard produced "The Professor's Love Story," for the first time on any stage, at the old Star Theatre in New York, at the corner of Thirteenth Street and

Broadway. The author was only a little Scotsman who insisted on writing sketches and stories of his native Kirriemuir which London editors were still hesitant to publish because the "North British dialect" appeared to be too difficult to understand. Yet he had made a promising beginning as a novelist; and, from far Vailima, "half the world away," he had received encouragement and cheer from Tusitala.

Barrie, of course, knew nothing of the theatre; and his first play, "Walker, London," was an arrant failure. Mr. William Archer has confessed to me that, after seeing this initial and disastrous effort, he called upon the author and begged him never again to try to write a play. All this is ancient history, and may now be written with a smile. Archer assured Barrie that his future lay in writing novels, and that, for his own good, he should renounce immediately and forever all ambitions to acquire a practicable knowledge of the intricacies of the stage. As an immediate answer to this remonstrance of Archer's (and Mr. Archer now tells the story with a full appreciation of its humor), Barrie sat down and, shyly, almost slyly, wrote "The Professor's Love Story."

This comedy, when Willard played it five and twenty years ago, seemed, possibly, a little finer than it really is. In common with many other theatre-goers who cherish memories of other years, I was almost afraid to see it once again, after so long an interval. I was afraid lest the piece might look less lovely on the stage of the Knickerbocker Theatre than it had looked so long on the magical and mystic stage of my remembrance. I felt like one who hesitated in Milan to take a train to Rome, lest it might be better merely to return to the Eternal City upon the drifting wings of memory. Yet this fear was agreeably dispelled by a temerarious attendance at the reproduction of the play. A new discovery was made,—the discovery that Barrie was already Barrie five and twenty years ago, and that the author of "A Kiss for Cinderella" had no reason to reject the author of "The Professor's Love Story" as a poor relation.



Ira L. Hill

Jeanne Eagels is happily cast in "The Professor's Love Story," the revival of Sir James Barrie's play; that hay-field background in the second act is so becoming

The superiority of Barrie over Bernard Shaw, for instance, is no less evident if we compare "The Professor's Love Story" with "The Philanderer" than if we compare "What Every Woman Knows" with "Getting Married." In the quarter of a century that has elapsed since Barrie wrote his second play, he has matured in mind, increased in adventurous originality, and progressed in technical efficiency; but his greatness—as we now perceive in restrospect—was easily apparent from the start.

In "The Professor's Love Story," Barrie adopted the conventions that were current in the theatre of the time. He took whatever was at hand and turned it to his uses. In those days, it was customary to provide a play with a major and a minor plot; and Barrie, in accordance with this formula, conducted his scenario upon two levels,—an upper and a lower. It is interesting to perceive that, whereas his major plot (conducted on the upper level) was imagined in the never-never land of fantasy, his minor plot (conducted on the lower level) was imagined in the local land of his native Kirriemuir. Effie and her two lovers, Henders and Pete, were observed from actuality and sprang up like wild heather from the soil; but the more aristocratic characters were fashioned artificially to fit a formula of make-believe.

"A Kiss for Cinderella" is, of course, a greater work than "The Professor's Love

(*Continued on page 134*)



Sarony

(Left) Peggy Wood is having all kinds of pleasant things said about her for the way she is behaving in "Love O' Mike," that perfectly harmless musical comedy

(Right) Chrystal Herne is one of the shining lights of "Our Betters," the Maugham comedy of dollars and titles which is so full of things that every young girl shouldn't know



Maurice Goldberg



It is the fashion to liken every successful painter of interiors to the great Vermeer, and "The Open Window" gives Frank Benson unusual claim to that honor, not only by reason of its serenity and exquisite color, but by the poetic quality of the interpretation. Benson was one of the notable Boston men to participate in the recent exhibition of "The Ten"



Though handicapped by an oppressively literal mind, Edmund C. Tarbell has won by the grace of superb technique a high rank among the Boston painters. This canvas was shown at the Montross Gallery

(Below) That Victorian revival which has brought back the flower-wreath and the needlework screen has its reflection in art in decorative flower paintings by Mrs. Lawrence Wright, designed for inset panels



(Right) Contemporary American etching had its first representative showing in March under the auspices of the American Institute of Graphic Arts. In "Cliff-side" Ernest Roth demonstrated his ability to see Italian sunshine in New York



(Below) That etching may be strong and solid as well as light and exquisitely graceful is apparent in "The Marvelous Mountain," by Roy Partridge, which was one of the very convincing briefs recently offered at the National Arts Club to prove that American etching did not end with Whistler



Peter A. Juley

ART NOTES

PAINTERS, sculptors, and architects, all have had their round of exhibitions, and in March the etchers seized a moment's lull in the more striking exhibitions to show that elusive and poetic art which is having so extensive a revival in this country. Under the auspices of the American Institute of Graphic Arts, contemporary American etchers held here during March the largest and most notable exhibition of contemporary American etching which New York has yet had opportunity to see. The Galleries of the National Arts Club were filled with a comprehensive showing of etchings, which included not only the various classes of etching,—line, soft ground, aquatint, and dry-point, —but every mood and manner of the etcher, from delightful, fleeting figures of the dance, as in the "Bacchante" depicted with a few sensitive swift lines in dry-point by Troy Kinney, to heavier deeply bitten etchings of mechanical construction as "The Great Wheel, South Troy," by Arthur Covey, who follows the Brangwyn school. All in one small etching,

(*Continued on page 124*)

AS SEEN by HIM

Urban Gardens Help On the Springtime, Even Though They Be but a Dash of Color on a Window-Ledge; in Weddings, as Elsewhere, the Old Order Is Changing

IT is tulip time in town, and in a week the stately garden, really a miniature park, which surrounds the Pierpont Morgan houses on Madison Avenue, will be a blaze of glory. For some years, the gardeners at this house have used golden tulips — the double kind with huge flowers like chalices. There is nothing stiff nor formal in this garden, albeit there is dignity. Perhaps golden blooms are quite in keeping in the garden of an international millionaire, and in the heart of a city where every foot of ground is worth a small fortune. New York has few town gardens because Manhattan Island is narrow and space is precious; therefore we take interest in the Morgan garden, which is a garden of surprises, for we never know in what radiance it may appear. With the white library as a background, and the two old-fashioned brownstone houses to be considered in the plan, the garden requires careful study. The flowers, whether they are golden tulips or blue irises or white blooms, are beautifully massed. There is a succession of blooms until late in June, but never is the note of quiet dignity forgotten. The lawns are velvet, and there are decorative evergreens which have been well considered as to number. A town garden can so easily suggest a cemetery when it is too thickly planted with these trees.

THE BROWNSTONE GLORIFIED

Another garden that labors under the disadvantage of a brownstone background, is the Sloane Garden on Fifth Avenue. It really is a marvel; the flowers here are bedded; they are never too brilliant in hue, and, above all, reds are avoided. Pansies are always at their best with a sombre background, and these are generally used by Mrs. Sloane for her window boxes. In springtime, town is really a garden of window-boxes, for these are multiplying year by year and now even the side-streets are all ablaze with color. It is interesting to note the various flowers used in the window-gardens; Mrs. Oelrichs uses, as a rule, daisies with a little green foliage and a suggestion of green in the composition of the boxes themselves. For the great white house standing on a conspicuous corner, there could be no more satisfactory selection. It looks so cool and well "trimmed." Up on the avenue, near the home of Miss Leary, there is a small white house where there are yellow porcelain window-boxes filled with crocuses or golden tulips, and later I have seen even the orange colored marigold.

Unfortunately, there is not a great variety in window-box combinations, and, although scarlet or pink geraniums, green boxes, and striped awnings are pleasant to look upon when employed by the florists and restaurant people, they are a bit too bourgeois for our own use. However, the lighter pink geraniums, or mignonette, or blendings with heliotrope are always pleasant. Of course, for early spring, one has bulbs. So many of our town houses now have stone window-boxes on the ledges as part of the window structure, and in these deep receptacles one can conceal the flower-pots or the patent boxes of the self-watering kind, which are so much used now, and then one can ring in changes with the months. The trouble is that we all come out resplendent in April and May, and then when we go away in July, our servants are prone to neglect our boxes. Moreover, if one's house is put into the care of one of the private police concerns, there seems to be really nothing one can do.

INTENSIVE GARDENING

While they are away during the summer, Mrs. Sloane and Mrs. Vanderbilt have their gardeners constantly at work, and all summer there is in these two gardens a display of flowers that is a delight to every passer-by; they make such a bright spot in a jaded midsummer street. These cheerful garden spots are real benefactions. If we in our smaller establishments wish to keep our "lamps burning," why not keep our window-boxes supplied with plants, even though we must have recourse to that delight of the middle class London suburbanite, the humble and flamboyant nasturtium. Then, too, there is portulaca. I know of a hedge of old-time flowers, humble and of all colors, surrounding the grounds of the Marine Hospital near the Quarantine. I have seen the bloom even from the deck of my yacht as I put in the Narrows or anchored in the offing. The hedge is in bloom from June until October.

Another hedge of a different kind and in a different locale, has always been a delight to me. It is the one of briar and climbing roses of all kinds, and it is on the country place of Mrs. Whitelaw Reid in Westchester. This hedge which is fully a half-mile from the house, is a wall of brilliant flowers during June and July. However, that is in the country.

Enough of flowers. I am going to devote the rest of this paper to answers to many queries. This talk about floral decorations has suggested to me the subject of weddings. Unconsciously, we in this country follow the lead, or at least feel the influence of, London. There have, of course, been many hurried weddings in London, for reasons of military duty; so in the early spring, a number of the big ceremonials which had been planned in this country were given up. It is now smart to be married in the chantry or the chapel of a church, or even at home, and all the fuss and feathers of the fashionable nuptial event are being done away with.

THE BACHELOR'S FAREWELL

As I have already stated, many of the farewell bachelor dinners are given at restaurants and at hotels, rather than at clubs. At a hotel one can get a better dinner, and this is without criticism of club cooks, and there is much more freedom; one can even mingle with the people in the public rooms, and there is a greater latitude about music. We make much noise these days, and there are, as a rule, some old fogies in a club who not only criticize, but make themselves most disagreeable by complaining to the house committee. In fact, a club is, after all, quite a gossipy place, and, although I do not mean to suggest that a farewell bachelor dinner has to be a roistering affair, it is not exactly permissible within the rather narrow limits of a club. There is also the custom of giving a dinner for the bridal-party and doing away with the farewell bachelor affair, and this seems a change in the right direction. The entire phrase, "Farewell to bachelorhood," seems to mean good-bye to liberty and enjoyment; really it is not a compliment to the bride, and it implies much that is objectionable. Bad taste of this sort eventually gives way to finer.



The costume of the bridegroom is orthodox, except that it has changed from the frock coat, which is very seldom worn these days, to what the English call the morning coat, which is of the same genus as the American cutaway. The coat and waistcoat match, the trousers are of dark gray with darker stripes, and the tie is an ascot of white or gray. A wing-collar is best, because a tall stiff collar is disagreeable in spring or summer, and an all around turn-down, as the staple American collar has been called, is, of course, out of the question. In fact, the standing wing collar is gaining grace rapidly, although it has been in moderate favor for some seasons. When formal afternoon dress is worn, a top hat is imperative; a derby is for a sack suit. The passing of the frock coat is a delight. It was unbecoming at best, and it had a certain clerical suggestion about it that made it an uneasy garment for a layman. After July, it may be in order to wear a panama with formal afternoon dress, but not a stiff straw hat, nor a soft hat. One may, however, wear a stiff straw with a dinner coat, when one goes out in the evening. This is a sort of poetic license.

The giving of some charming souvenir of the event to the bridesmaids is the privilege of the bride, while the groom provides the bouquets, which, of course, are designated by the bride who has some definite plan for the harmonizing of the colors for the entire wedding party.

The groom provides the boutonnières for all the ushers and for the best man, but there his obligations, as far as the flowers are concerned, end, unless he wishes to be very chivalrous (or shall one say politic?) and send a bouquet to his prospective mother-in-law.

Gifts, in the form of scarf-pins, cigarette cases, and such accessories for men, are the usual souvenirs which the groom bestows upon his best man and ushers.

In regard to the carriages or cars to convey the wedding party, the bride and her maids are the guests of the father to and from the church, while the groom is responsible for the vehicle that calls for the clergyman to take him to the church and afterwards to the house. The groom must also provide his own carriage to convey him and his best man to the church, which is used by the latter afterwards to return to the house.

If the bride's people happen to be of the conservative type, she may be driven to the church by the silver-haired family coachman with the faithful footman by his side, and both wearing white wedding favors or flowers in their buttonholes. Motors are too new an institution to allow us to boast of a silver-haired family chauffeur, and had we such an individual, we would hardly trust ourselves to his doddering attempts at engineering us through the traffic congestion or even to gently skimming us along a country road. The chauffeur and the footman may wear wedding favors, but I think it is rather out of spirit with this age. As for the other details, they are as they always were. It is permitted to proceed on the honeymoon in an open car, but it must be of the first mark.

THE COUNTRY WEDDING

Country weddings are more in favor in the spring and early summer. The guests go in a special car or train, provided by the bride's family, and are met at the station with any and all kinds of vehicles, and then driven to the church. In England, the father of the bride sends a car for the bridegroom, when the wedding is in the country. The special train, by the way, may be only a special car attached to an express or other train, and the wedding cards inclose information as to time of leaving and similar details. In England, we note also that marriages with war widows are tabooed; the Queen has expressed her dislike for these second unions.



Arnold Genthe

MRS. MARSHALL FIELD

Mrs. Marshall Field was, before her marriage two seasons ago, Miss Evelyn Marshall, daughter of the late Charles W. Marshall. Her husband, Mr. Marshall Field, is the great grandson of the late Marshall Field of Chicago, and is the third member of the family to bear that name. Mrs. Field has spent much of her time in Europe and during her last stay in London, she was presented at court. A great part of the winter just past Mr. and Mrs. Field have been at their home in Aiken, South Carolina. The cat is a prize-winner; therefore it, too, is entitled to interest

THE SNOB WITHOUT A COUNTRY

The Snob National Denies His Own America, Not That He Loves Her Less, but That He Loves the Finished Charm of Europe More — but What May a Man Take in Exchange for His Birthright?

IF we look deep enough, most of us will find somewhere within ourselves the taint of the snob, but we all like to think that our personal form of snobbery is harmless. We do not find in ourselves that meanest form of snobbery, being ashamed of one's antecedents, which means being ashamed of father, mother, brother, or sister, because they are not of the social status which we have attained or to which we aspire. There is a more perilous depth of snobbery than this, however,—that of the man who is ashamed of his country because it has customs and policies of which other nations disapprove, or because it lacks amenities and graces that seem to him peculiarly European.

IT is not hard to forgive those self-expatriated Americans who, by long residence abroad, have acquired an alien point of view. Old memories may withhold them from entire indifference to their native land, but they are perhaps ashamed of it because it does not fit their new standards. We, the proudest people of earth in our national patriotism, so seldom transfer our allegiance to a foreign power that we are grossly uncharitable to the few of our countrymen who do. Inconsistently enough, we are apt to misprize such foreigners as live in the United States and do not transfer their allegiance to the land of their adoption. We may well permit the self-expatriated American to despise his native land, but the unpardonable civic sin is that of him who is so ashamed of his country that he sits silent in foreign lands when the alien assails her. Even Benedict Arnold died, it is said, in his old Continental uniform, and bitterly wished that he had never put it off his back.

IF anything can excuse a patriotic American for shame at much in the history of his country, it is the praise bestowed upon us by those Europeans who still see in this country the land of opportunity, liberty, and social and political idealism. It is well to blush privately at such praise when one thinks of our frequent failures to live up to our own best ideals. But the man who finds himself cowed into silence when an insolent alien denounces or ridicules our nation or government, though he be ashamed of his country, has no cause to be proud of himself. The present European war has grown a crop of the snob national, a few of whom have gone so far as to declare their wish to transfer their allegiance to other lands. Excessive admiration for foreign parts has been far less common in this country than a stupid, ignorant, arrogant blindness to our own national faults. The intelligent and open-minded American does not need to go to Europe in order to realize that we may learn taste from France, the art of agreeable living from England, simple sweetness of manners from the peasants of Italy, efficiency of many kinds from Germany, broad charity from the Russians, and something helpful from nearly every nation of Europe. To recognize these things is good; to realize that our manners are too often crude, that our speech is slovenly, that our voices are too loud, that our premises, public and private, are apt to be neglected if not actually squalid, will help us toward "sweetness and light." To go farther along this road is to approach the attitude of the snob national.

THOSE Americans who feel all these things, and in addition are ashamed of their country because of its inferiority in many respects to European countries, are giving America something less than those nations would themselves grant her. Residence in Europe makes most Americans more than ever patriotic. Not the charming civilization of France, which seems to reach from top to bottom of the social scale, not the sunny charm of the Italian climate and people, not the ordered comfort, the universal neatness, and the quiet loveliness of the British Isles, can keep the patriotic American from feeling home-sickness for America.





(Left) Reliance Alcyone, photographed in a particularly quiet moment, has won such an accumulation of blue ribbons, medals, and trophies for being the best smoke Persian in a long succession of shows, that it rather bores him to think about them. History is repeating itself — his children win prizes as easily as does their fond father



Three photographs by Ira L. Hill

(Right) Madame Herwin, the temperamental young lady on the chair, was shown but once. But that once was enough for her to be judged the best chinchilla female kitten in the Atlantic Show



(Left) Gloria Victis, who is so deeply interested in ornithology, is a mere débutante, not yet three years old. Yet her career has been a succession of successes in cat shows



Arnold Genthe

(Above) Just a common or backyard cat—and yet in its sinuous body is the grace of all femininity, in its inscrutable eyes lies the uncanny world-old wisdom of the sphinx

THE ETERNAL FEMININE

From the Days of the Pharaohs, the Cat Has Been a Mystic; There Are No Mysteries to Her. Yet She Is Always a Mystery

By PRINCESS MARGARET GHIKA

SAID the ancient Egyptians, "Cats are not animals, they are genii"; and they forthwith proceeded to make graven images of them and then adorned the images with precious ornaments. They were clever people, those ancient Egyptians,—history is full of evidences of that; and they knew all the qualifications of correct genii. They deified the cat not merely because of her proficiency in the outdoor sport of keeping their fields clear of rats and mice, though they thoroughly appreciated this delicate little attention. It was for more than that they made a genie of her. They realized that the cat is a mystic and a sphinx. She is mysterious, seraphic, strange, subtle, and ever so many more things that are utterly indefinable.

There are no secrets from Her Serene Highness, the cat. Her inscrutable eyes read mere human beings through and through; she knows us far better than we will ever admit that we know ourselves. Even our subconscious minds have no more privacy than the proverbial goldfish. It is uncanny, of course, and unpleasant, but there is one thing we may be grateful for. An all-wise Providence realizing that there was enough trouble in the world, has made the cat a dumb animal. Just think of what would happen if cats were suddenly given the gift of speech; they are far too feminine ever to keep a secret, you know.

CALLING A CAT A CAT

The term "cat" applied to women has not generally been considered a distinctive mark of respect, nor yet a reference for a charitable disposition. Neither is it synonymous to that loving kindness which we are all urged to cultivate. Yet one should hesitate to apply the name "cat" to one's favorite enemy; one is so apt to flatter her.

Perhaps it is the genie in her that unerringly leads the cat to the place where she knows that she will be most welcome and likely to reap the most advantages. Unlike the guileless trusting dog, she does not shower treasures of indiscriminate devotion and love upon us, but alive to our shortcomings, condescendingly leaves that part of the business to us. Her instinct leads her to those who will have no other confidant, and to them she becomes a "safety valve,"—an absolutely safe one, too. She knows this, of course, but she is not what one would term grateful. To ward off the wrath that such an assertion might bring forth from the devotees of cats, I hasten to add that the cat does reciprocate, but, being a divinity, she has the sense of measure that real wisdom imparts. Who shall define that unpleasant word "grateful"? It is merely one of those things that the other person rarely is, but which one invariably is oneself.

The fact is, the cat views the situation as a business transaction, pure and simple, in which, in exchange for creature comforts, she bestows her services and society, her beauty and grace. She is, besides, an earnest, prudent, and efficient mother, and in selecting a home, she has in view future contingencies. Her maternal instinct is more than a mere instinct,—it is a positive talent. But her motherhood is fraught with anxiety. She knows humanity too well to have many illusions about it; she realizes that people have a horrid habit of kidnapping her kittens, and carrying them off to grace other houses. Therefore she keeps jealous guard over her family. For if there be cat haters, or rather people inflicted with the "cat fear,"—and fear is the root of all hatred—who can resist kittens?

THE PROVERBIAL NINE LIVES

The cat clings to life with a tenacity that amounts to absolute genius. If attacked, no creature on this earth will defend itself with more courage. The old saying that a cat has nine lives, like most of those old sayings, has much behind it. The fact is, her wonderful belief in life will often bring her unscathed through any element.

She is a hunter, but—I do hate to admit it, but it must be done—not a sportswoman. She doesn't kill outright; she revels in the refinements of cruelty,—that is her sweet femininity asserting itself. Even those who love her best acknowledge this trait of hers. The feline of the species is more deadly than the male.

It is a peculiar thing, that "cat fear" which attacks so many people, and it is a thing apart from cowardice. One of the greatest English soldiers had it in a remarkable degree. He instinctively knew if a cat was in the room, even though it might not be visible, and he was uncomfortable until the room was freed of its presence. Yet this great soldier has left a record of dauntless bravery on many battlefields. We who love cats know, of course, that people fear them because cats really are genii and can be evil spirits to those who do not love them. Genii are not generally understood, and it is a trick of the human mind to distrust, fear, and hate what it does not understand. It is all idol making, of course. There are cat worshippers and cat haters to-day, just as there were in the days of the Pharaohs, and the cat will be a gracious or a malicious divinity, according to the mental image that one has graven of her.

(*Continued on page 12c*)



Winning prizes at New York shows has become an annual institution for Ganymede, this aristocratic chinchilla Persian

Silver Fringes is but an innocent young thing, yet was nevertheless thrice judged the best chinchilla Persian kitten

Ira L. Hill



(Above) Marion Davies learns from Reliance Alcyone the truth of that ancient adage, "You can lead a cat to the window, but you can not make him look out"







Charlotte Fairchild Studio

(Left) A brilliant bit of the pageant was the court of the Count of Toulouse, in which there appeared Miss Nina Paris, Miss Leslie Murray, Miss Margaret Luce, Miss Elizabeth Emmet, Miss Mildred Eddy, Miss Flora Payne Whitney, and Mrs. Felix Doubleday. They wore satin gowns, and on their heads were set quaint hennins. Their attendant knights were (left to right) Mr. T. Chesley Richardson, Jr., Mr. Herman Huffer, Jr., Mr. Francis Kinnicutt, and Mr. Felix Doubleday. Beneath their blue cloaks with scarlet crosses they wore armor



(Above) Mrs. Harry Payne Whitney and Mr. Lloyd Warren might have stepped directly from between the covers of "The Canterbury Pilgrims." They were not part of the pageant; every guest appeared in becomingly correct costume of the middle ages. Mrs. Whitney was one of those who had boxes for the pageant

(Left) The costumes of the guests were as faithful to historical precedent as were those of the members of the pageant. A band of Canterbury pilgrims was composed of (left to right) Mr. Paris Singer, Mrs. Benjamin Guinness, Mrs. Ben Ali Haggin, Mr. Ben Ali Haggin, Mrs. John Carpenter, and Mr. Benjamin Guinness



(Right) Miss Eugénie Ladenburg, daughter of Mrs. Adolph Ladenburg, was one of the guests who delved far back in history for inspiration for her charming costume. It was all white, from the lotus flowers in her hair to the uttermost ends of her flowing train. Miss Ladenburg's highly decorative cavaliers are Mr. E. Pottle (left) and Mr. Thevenaz



Charlotte Fairchild Studio

(Left) Miss Maud Kahn (left) and Miss Malvina Hoffman heralded Miss Anna Hyatt, who appeared as Joan of Arc. The heralds wore coats of silver mesh, bearing a startling resemblance to coats of mail; their gray skirts were patterned with bronze and silver dragons, and their white cloaks bore silver fleurs-de-lis. White banners with silver crosses hung from silver trumpets

THE FÊTE OF THE ARCHITECTURAL LEAGUE WAS A BRILLIANT MEDIEVAL PAGEANT

IN February, the Architectural League of New York held its annual fête. The pageant, called the "Fête des Fous," was held in the Fine Arts Galleries and in Mr. Frank Gould's adjoining riding arena, which was decorated to represent a jousting field of the middle ages. The proceeds of the sale of tickets were given to the Red Cross. The fête began with a procession of artists, architects, and men and women of society, clad in the costumes of medieval days. The procession passed into the arena, where took place the riotous "Festival of Fools," from which the pageant took its name. Then there was a mock tournament, a feature of which was the awarding of medals. Mr. Grosvenor Atterbury awarded to John Russell Pope the League prize for architecture, and to Hermon McNeil the prize for sculpture. Maxfield Parrish received the painter's medal by proxy. After the tournament, Miss Anna Hyatt, whose statue of Joan of Arc was recently placed on Riverside Drive, appeared as Joan of Arc.

In the pageant, Mrs. Henry White Cannon, Jr., was a lady of the French court. Her costume was of cloth-of-gold, printed in a bewildering design in blue, green, and silver, and silver-embroidered draperies fell from the long sleeves. Her headdress was of gold tissue, and a gold net held her hair. This costume and those of the heralds were designed by the Fayette-Barnum Studio

THE RAINBOWS *of* LADY SACKVILLE'S LONDON HOME



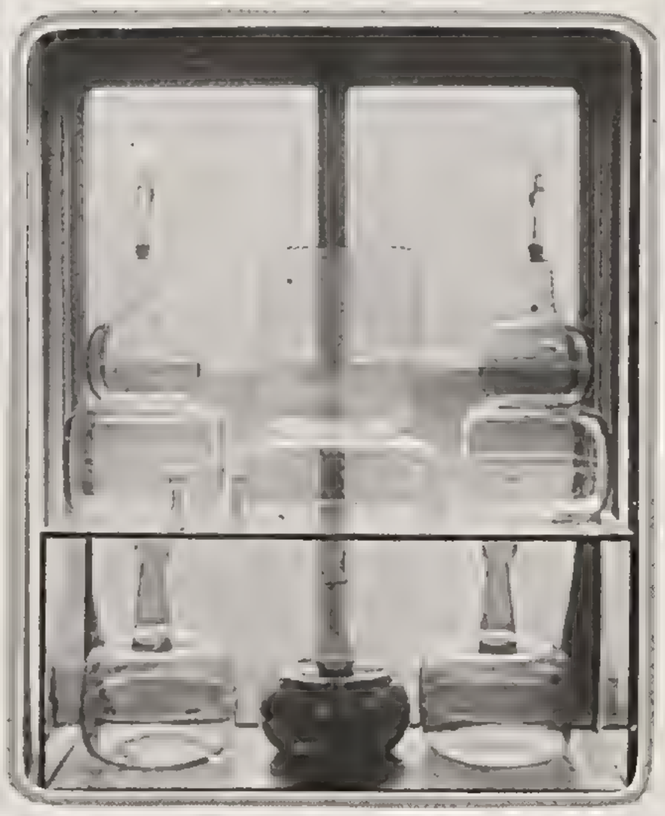
It outshines the rainbow, this window of a thousand colors. Emerald green, amethyst, mauve, and jade green begin it, and it runs through orange, ruby, brilliant yellow, rose, amethyst, and sapphire. Below are many colored witches' balls and great amber champagne botties such as used to be filled when an heir was born, to be drunk on his coming of age

(Below) In the court which opens from the dining-room blooms a camelia in Dresden china, with decorative lemon trees of the same ware on either side. Within the dining-room, ranged in cabinets, is Lady Sackville's collection of Chinese jade plants, which number over eighty, forming one of the finest private collections in existence

LADY SACKVILLE'S originality has launched many delightful movements, but none has been more eagerly followed in London than her window symphonies in colored glass. At her town house are many of these radiant windows, and they remain serenely undisturbed despite the threatening air-raiders. The windows selected to hold these glowing bits of rainbow colored glass are those which face the west, and very beautiful they are in the sunset, when the myriad-hued translucent pieces glow like jewels. These windows have been photographed especially for Vogue and are shown on this page.

In the dining-room effective use is made of transparent glass grapes in great clusters,—blue, wine colored, purple, and green,—placed in high Italian baskets of clear white glass or in silver epergnes. Out in the courtyard on which the dining-room opens (shown at the bottom of the page), are antique stone vases holding marvelous trees of white camelias and lemons in natural size and color, cleverly made in Dresden china.

It was at "Knole Park," the Sackville country-seat, that Lady Sackville introduced the first "amber window," forerunner of so many such windows.





A two-color scheme may rival the beauty of the rainbow. In this window of the hall, glass of sapphire blue is set against the light and the middle panel is filled with emerald green pieces. The melon-shaped bottles at the top and the aquamarine horses are Chinese; practically all of the other pieces in the window are of Bristol glass

(Left) Lady Sackville was among those who recognized the beauty of Bristol glass before the days of its present popularity, and this window of the stair landing contains some rarely beautiful pieces in deep blue, combined with mauve lily glasses and an amethyst box. The bells are sapphire blue glass with blue and white handles



H. N. King

SMART FASHIONS *for* LIMITED INCOMES

Note: The models described on this and the following seven pages have been selected to meet the needs of women whose dress allowance must be carefully expended. For the benefit of those women who do not know of a competent dressmaker or tailor who can satisfactorily execute their ideas, Vogue has submitted the designs described on these pages to good small tailors, dressmakers, and milliners, whose names and addresses will be supplied on request, and who have in each instance made special prices for making up these models; these prices are the lowest that will insure satisfactory material and workmanship. Address Vogue, 443 Fourth Avenue, corner 30th St., New York City

BEFORE discussing the wardrobe suitable for a woman of limited income, one must first decide what amount as a dress allowance constitutes a limited income. This is a question not easy to answer, for it is difficult to state a definite amount as the dress allowance of limited means, inasmuch as every woman's idea of a limited income differs. There are women who spend five hundred dollars as a yearly dress allowance and women who consider five thousand dollars a year limited indeed. However, the real difference between the wardrobe of a woman of restricted income and that of the woman of wealth lies not so much in the amount that is spent on each individual article of wearing apparel, as in the number of articles purchased. That is, the woman with five hundred dollars to spend must do more planning as to the exact costumes which she will buy, but there is no good reason for her buying cheap materials and inadequate workmanship. She must insist on the best quality in both and must beware of the extravagant use of colors and trimmings, while the woman with five thousand dollars to spend may indulge more freely in her own personal taste and may have several suits or gowns where the woman of limited income has one.

With these two classes and all intervening classes in mind, Vogue has carefully selected groups of costumes which are suitable for the varied wardrobes of these women of varied incomes. These costumes may be had in almost any shade and any material shown at the spring openings. The workmanship is guaranteed, and these tailors and dressmakers give first class service. Their addresses will be supplied upon request.

For the woman who has but one suit a season or perhaps two suits a year, the suit at the lower right on this page is a particularly good model. It is of finest tweed in a dark gray or blue mixture. The lines are straight and perfectly tailored; the narrow collar rolls to just above the waist in front and fastens with two black bone buttons. Similar buttons and made buttonholes fasten the sleeves to the elbow. The skirt has two narrow side plaits at either side of a wide box plait in both back and front. Made to order, it is $65, the lowest possible price for a thoroughly good suit, excellent in workmanship and material.

For the woman who must be tailored, but not too severely tailored, was designed the suit at the lower left on this page. The simple box coat, which flares slightly at the bottom, fastens with just one button, and a narrow belt winds itself around the waist and ties at the front. Two patch pockets, for pockets are smart on coat or dress, trim either side. The skirt is perfectly simple and is cut in two pieces with slight fulness. This model will be made up to measure in deep tan gabardine or in Paquin serge for $75.

Of softly dignified lines, yet at the same time following the rules of the tailored costume, is the suit at the left of the middle on this page. It is of navy blue gabardine of finest quality, lined with soft printed silk. This is an excellent design to be carried out in silk or satin, and we may be sure from the models which have come from the openings that faille, taffeta, and satin will be favored materials for summer wear. The peplum of the coat is broken by sections of narrow straight plaits, and plaits also make up one-half of the three-quarters length sleeves. The collar is round, deep, and rolling and ends gracefully just above the belt. The narrow belt runs from either side, crosses in front, and ties into a loose knot at the back, giving a line which was much in evidence at the Paris openings.



Paris has said that faille, taffeta, and satin will be among the approved materials of tailored costumes. For such fabrics, the model selected should be on such softly tailored lines as are these

(*Left*) *One degree less severe than the strict "tailleur" is this model for gabardine or serge. The limited income wisely eliminates trimmings and demands excellence of material and workmanship*



Limited or unlimited, every wardrobe this season must have its suit of wool jersey or of one of the newly smart rough silks. Soft lines and an absence of severe tailoring distinguish these suits

The woman whose income permits but one tailored suit a season, could surely make no better choice than this unexceptional "tailleur," which follows to the last detail the rules of the tailored suit





The rough silks of this season are ideal materials for summer coats, and this model uses them to great advantage. Linings, this season, are highly decorative adjuncts of coats, so the fancy silk lining comes forth to face the revers

The skirt is quite long, and the effect is straight and narrow, but hidden plaits at either side give ample fulness. In serge or gabardine, it may be made to measure for $75 or $85.

THE SPORTS SILK OR JERSEY SUIT

Even the most limited of incomes this year affords a simple suit in wool jersey or rajah silk or pongee, and for this the suit at the right of the middle on page 73 is an excellent model. The coat, when unbelted, hangs in a perfect bell shape, but a long string belt about an inch and a half in width, gathers it in to even fulness and ties in a small bow-knot at the front. A narrow standing band forms the collar, and two round buttons of the material fasten the front of the coat just below the collar. A band of the material faces the bottom of the coat and of the skirt, and this band is finished with a narrow cording at the top. The skirt fastens at the back and is shirred at the waist. Over this shirring is a wide belt which buttons in back and from which straps run over the shoulders. The ensemble is very attractive, and the coat is as pretty open as it is closed; when the sides of the coat are turned back, a lining of pussy willow silk, spotted with large round dots in color, adds a smart touch. This costume will be made to measure at $65. A suit of this character comes within the scope of the abilities of a clever seamstress and, with the aid of a well-cut pattern, may be made at home with a notable saving in expense. Patterns for such suits are shown on page 94 of this issue of Vogue.

AFTER SUITS, COATS

There are coats that fill a hundred and one missions, and the coat on the right at the bottom of this page fills even more, for it is both cape and coat. It is shown in wool jersey in beige and is lined with crêpe de Chine printed in Persian design and coloring. Over a straight coat, which is belted and pocketed in the usual way, hangs a circular cape, and this is wide enough to wrap closely around the figure or graceful enough to be thrown back off the shoulders. This model is very handsome in black satin, with a white satin lining, and it is an excellent purchase for the woman of limited means, for it is as smart and suitable for walking as for the motor and, if made in the right materials, it may be worn either by night or by day. It is made to measure in wool jersey or satin in various colors at $100.

At the upper left on this page is a typical summer coat. It is shown in a rough silk in beige, lined with a very smart fancy silk with navy blue stripes on a beige ground. The collar and revers are faced with this lining silk, which gives a striking effect. Shirred patch pockets trim either side. They are very decorative affairs, lined with silk and finished with cords of the material. The belt and cuffs are also outlined with cording. This model may be had, made to measure, at $90, in different materials.



Though originally designed as a frock for mourning wear, this model is suited to colors. When softly falling folds form so graceful a melon line, the model is in no way extreme and may be selected by the wisest of wise limited incomes

When the all-important question of suits and coats has been thoroughly studied and these fundamental matters settled, the woman of limited means should next consider dresses for both afternoon and evening, for formal and informal occasions. In these days when the simple one-piece dress takes, to a great extent, the place of the tailored costume, it is rather a good plan to apply to it the same rules of tailored simplicity. At the lower left on this page is one of the one-piece models shown this season. It is a combination of gray wool jersey and navy blue jersey. The long tunic, which is very new, is in one with the blouse, and the only fastening is the wide sash belt which winds around the waist and loops through the front at one side. The belt is faced with navy blue jersey and finished with a fringe in navy blue silk. The underskirt is in navy blue wool jersey and is straight and very narrow. The collar is deep and rolling, and is piped in the navy blue jersey, as are the long tight sleeves. Blue bone buttons and French hand-made buttonholes fasten the sleeves. Made to measure in jersey cloth, this model is priced at $75; the same model is made in black and white, green and white, or brown and white checked gingham in combination



(Right) Much of the service of the tailored suit is performed this season by the one-piece frock, and the good old rules of tailored simplicity apply to the frocks for this purpose. This model is suited to either jersey cloth or gingham

(Left) The long coat doubles its usefulness as well as its grace when it combines coat and cape. In wool materials, such a garment serves equally for walking or for motoring; in satin it becomes a wrap for either day-time or evening wear

with a plain color gingham, for $42.50, and gingham is one of the smartest of summer materials this season. Simple frocks of this sort may be successfully accomplished by seamstresses with the aid of such patterns as those shown on pages 94 and 95 of this issue.

FOR AFTERNOON HOURS

At the upper right on page 74 is shown an afternoon dress designed for mourning wear. It is in black charmeuse in combination with black chiffon cloth and is without trimming save for two black silk tassels at the ends of the two streamers which hang loosely from the shoulders. The same model may be made in colors and adapted for other wear, and is suited to almost any soft material. In black, as illustrated, it may be had, made to order, at $100; in white crêpe de Chine or Georgette crêpe, the price is $90.

Foulard is one of the newest of all the summer materials, and it is quite inexpensive and suited to the model at the lower right on this page, or, if one has some material on hand, one of the foremost dressmakers will combine it with some chiffon and make to measure a copy of this attractive afternoon dress. As shown, it is in gray foulard spotted in navy blue and combined with gray chiffon cloth. The round neck of the bodice gives a very becoming line, and the low cut is in line with that of those new afternoon frocks with which Paris is seeking to mitigate the ban on evening dress. The only trimming is the outline of navy blue stitching in silk floss on all the outer edges and on the very bottom of the skirt. There is a wide girdle that is really a crushed sash of uneven width which winds around the waist to the front, where it ties in a small bow. This model is from $50 to $65 according to material.



(Right) The untrimmed silk evening gown is a favorite with both the mode and the restricted purse. A brocade is an excellent material for such a model, and the double belt is a favorite in Paris

WISE ECONOMIES FOR EVENING

For evening wear, the all-silk dresses, wholly without trimming, are very smart. A charming example of an all-silk dress, cut on newest lines, appears at the top of this page. The double waist-line, which the Paris openings accounted a very good mode indeed, is accomplished by a long-waisted bodice which runs down over the hips and a tie belt which winds itself around the natural waist and crosses in front. The gown is shown in peach color silk brocade. The square neck line, as shown in back, is repeated in front and the skirt is quite full and is slightly draped at either side, giving the wide-at-the-hips line. The sleeves are short, and the dress is without the slightest sign of trimming, but the effect is soft and lovely. It may be made to order in any shade of silk for $65.

The black frock is among the most serviceable of evening frocks and black over colors gives youth and a pleasing

(*Continued on page 142*)





(Left) There are still unusual uses for organdy, despite its omnipresence this season. Both unusual and economical is its use as the stuff of a filmy evening frock. Black net over white satin adds an ethereal foundation to a frock



(Left) The black evening frock has special claims to the attention of the woman of limited means. Under black silk net an underslip in soft color gives to the frock the youthful touch necessary

(Right) In Paris, where an iron-hearted government has placed a ban on evening frocks, they have evolved an afternoon gown high in back, but very low in front; a suggestion for limited means

HOW LIMITED INCOME MAKES ITS WEEK-ENDS MEET

Within the Limits of a Week-end Trip, Week-end Trunk, and a Limited Income, a Wardrobe, if It Is to Meet All Occasions Smartly, Must Be Superlatively Well Planned



The week-end trunk is expected to hold suitable apparel for any occasion and yet be small enough to be stowed into a motor; this one of black enameled leather accomplishes both purposes. The Gladstone is of tan corduroy; the folding bag, of black enameled duck. The suit is of navy blue or clay colored tricotine or serge; the cap, of blue satin



If one's traveling is limited, it must be made all the more successful when it does occur; a motor coat when it shows no dust is a factor in success; it is of tan wool velours. The hat designed to go with it is of beige suède with navy blue silk daisies

THE week end in the country is simple and enjoyable; but to prepare for it, requires much care and forethought. One needs almost as many clothes as if one were to stay a week, for one never can tell just what plans are going on inside the charming head of the hostess. A wise person observed that the luggage of the week-end guest must be chosen with an eye to the servants in the house, for servants judge people by the luggage which goes before.

LUGGAGE AND CORDUROY

There is a trunk illustrated at the top of this page, which is large enough to carry several suits and gowns and a hat or two, and small enough to be tucked in the back of the motor or strapped on at the side. It is of black enameled leather with tan leather trimmings, and its lining is of natural colored linen crash; the price is $27. The lack of leather led to the use of substitutes. A smart handbag of corduroy is sketched next the trunk. This bag is of sand color with pipings of tan leather; the price is $21.

For an over-night stay a flat bag is most satisfactory. Such a bag is sketched at the right of the corduroy bag. It is of black enamel duck; between its layers is space for fresh linen. On the outside there is a variety of pockets for toilet accessories. These pockets have flaps which snap together so tightly that there is no fear of any intruding dust; the bag is small enough to be carried with ease, and costs $6.50. A bag fitted with toilet accessories aids the week-end trip. There is an easel-shaped bag sketched at the bottom of page 77. It is of fine black leather, and is made to fit into almost any traveling bag. The French ivory fittings are made to wear. The bag is priced at $24; this includes the fittings. A victoria case is smart and distinctive. The one shown second from the left on page 77 is made of finest black pigskin lined with silk; the price, without fittings, is $23. A bargain in luggage is the week-end bag shown at the right of the sketch on page 77. It is of black enameled duck with steel mountings and moire lining, and it is fitted with a complete toilet set of ivory; including the fittings, its price is $12.

For the woman devoted to a leather purse, is the bag-like purse of fine black pin seal lined with soft printed silk at the bottom of the sketch on page 77. It is mounted in sterling silver and finished with a tassel made of strands of leather and black chenille. Its price is $14.

And now the important question of what to put in the luggage arises. There must be an appropriate traveling dress or suit, such a model as that sketched at the top of the page. It may be developed in navy blue or clay colored tricotine or serge; an excellent tailor will make it to measure for $65 or $75, according to the material and the lining. The long loose lines of the coat and the full plaited skirt give ample room. The little cap shown with the suit can be copied in blue satin, with a rosette of grosgrain ribbon at the front, for $12.

JERSEY AND PLAID TWEED

Another suit, at the lower right on this page, is for traveling, or general country wear. The straight box-plaited skirt is of plaid Scotch tweed, and the straight box coat is of cinnamon brown wool jersey, trimmed with stitching in a lighter brown; there is no newer or smarter combination than this. The tweed skirt is a plaid of cinnamon brown, bright green, and yellow. Dark sports skirts are very



We all wear differing coats and skirts now, but even among these there is a new difference, the coat of cinnamon corduroy and the box-plaited plaid jersey skirt. The hat is of rough green straw, and the brown round-spotted veil is included with the hat



Frocks are replacing sports attire for afternoon. Such a frock is also suitable for informal dinner wear. Black velvet ribbon laces the black leghorn hat



(Left) There is no week-end wardrobe without a negligée. This jacket, with its separate slip and trousers, is of orchid chiffon banded with turquoise ribbon

(Right) An informal evening dress has a short skirt, looped up at the hem. It is of rose or Copenhagen blue Georgette crêpe, with satin underblouse in the same shade. The bodice is bead-embroidered

(Left) Nowadays even the silk sweater slips on, and ties instead of buttoning; it is of white knitted silk with blue trimmings. The hat worn with it combines tan Havana straw and blue moire



For the formal dinner dress there is no smarter combination than black and white satin and black lace. This dress may be made with or without a train

new indeed. The suit is priced at $45. The small hat shown with this suit is an Odette model of rough bright green straw trimmed with a fancy quill. With it is worn one of the newest veils, embroidered with large brown silk dots; the price, $18, includes the veil.

The motor coat of tan wool velours at the lower left on page 76 does not show dust. There is a wide band of stitching at either side; the silk lining is printed in bright colors. The price is $95. The motor hat is of beige suède cloth to match the coat, and it is trimmed with a row of navy blue silk daisies; the price is $25.

A week end in the country would not be successful without a silk sweater. The sweater in the middle at the top of the page is of knitted white silk of fine mesh. It has a straight sailor collar and turned-back cuffs of navy blue knitted silk. It slips on over the head; the wide slit opening at the front ties with strips of white knitted silk; the price is $38. The hat for country wear can be folded without injury and packed. It is a combination of tan Havana straw and blue moire silk. A navy blue grosgrain band trims the hat and hangs in short streamers at the back. Its price is $16.

THE AFTERNOON AND DINNER GOWN

Smart women are to return again to the wearing of the most feminine of frocks, this summer, at teas or garden-parties. At the left on this page is a simple straight frock of Copenhagen blue voile, embroidered, around the neck and at the bottom of the blouse, in white silk. The straight full underskirt hangs in soft folds, while the overblouse, which extends into a long tunic, buttons all the way down the back with small round buttons covered with voile. The long sleeves are finished with cuffs of white embroidery. A dress of this sort is especially desirable in the country, for it has a number of uses. It is suitable for afternoon wear; and in white or a pastel tint, it may appropriately be worn for an informal dinner dress. Its price is $75. The hat shown with this dress is designed for a garden-party hat. It is of black leghorn straw with lacings of narrow black velvet ribbon around the edge of the wide drooping brim. At one side are two full-blown roses in shades of deep rose, and streamers of black velvet fall from under the brim. It may be bought for $25.

Most women consider the negligée or matinée a most important part of the week-end wardrobe. Particularly unusual is the negligée, second from the left on this page. It is of orchid colored chiffon and robin's egg blue satin ribbon, decorated here and there with silk rose-buds and rose-leaves. The foundation of the negligée is made in one piece, which hangs straight from the shoulder-band, and the bottom is slit into Turkish trousers finished with deep ruffles of ribbon-banded chiffon. A wide belt ties at the back in a flat tailored bow. The overdress is a three-quarters length jacket, which slips on over the head. The negligée may be had in any color combination, made to one's measure, for $50.

THE EVENING GOWN IN TWO GUISES

There are two types of evening gowns suitable for the country week end. An informal gown, which may be used for dinners, dances, or even afternoon teas, is sketched second from the right on this page. The straight bodice is cut in one piece, with kimono sleeves to the elbow; it is of Copenhagen blue Georgette crêpe embroidered in small circles with crystal beads of the same shade. The rather full Georgette crêpe skirt is puffed under at the bottom, giving the effect of Turkish trousers. At one side is a large bow of Copenhagen blue velvet ribbon, which loops from the side to the back. The underbodice is of Copenhagen blue satin. This frock may also be had in rose color; it costs $100.

Another sort of evening gown should be included in a smart week-end wardrobe,—a more formal gown. The dress at the extreme right shows not only a smart color combination, but a smart combination in material. It is of black and white satin trimmed with black lace; lace frocks are very smart. The lower part of the skirt is of black satin, and the upper part of the skirt and the underbodice are of white satin. Over this is a bodice and scarf of black lace combined with black net. The uneven tunic also combines black net and black lace. The wide crush girdle of black satin is finished at the front with a silk flower. This gown, which may be made either with or without a train, is priced at $75 with imitation lace. The gown may be made with the overdress of genuine filet lace. In this case it costs $125.

When one is planning a country week-end it is a good rule to take those suits or frocks which may be combined with other parts of the wardrobe; for instance, the jacket of the suit shown on page 76, when worn with a separate tub skirt makes an entirely different costume.

Speaking of separate skirts, one of the smaller dressmakers is making a specialty of tub skirts and he will make them to measure in any of the popular wash materials in any pattern selected for $10. Three skirts are $25.

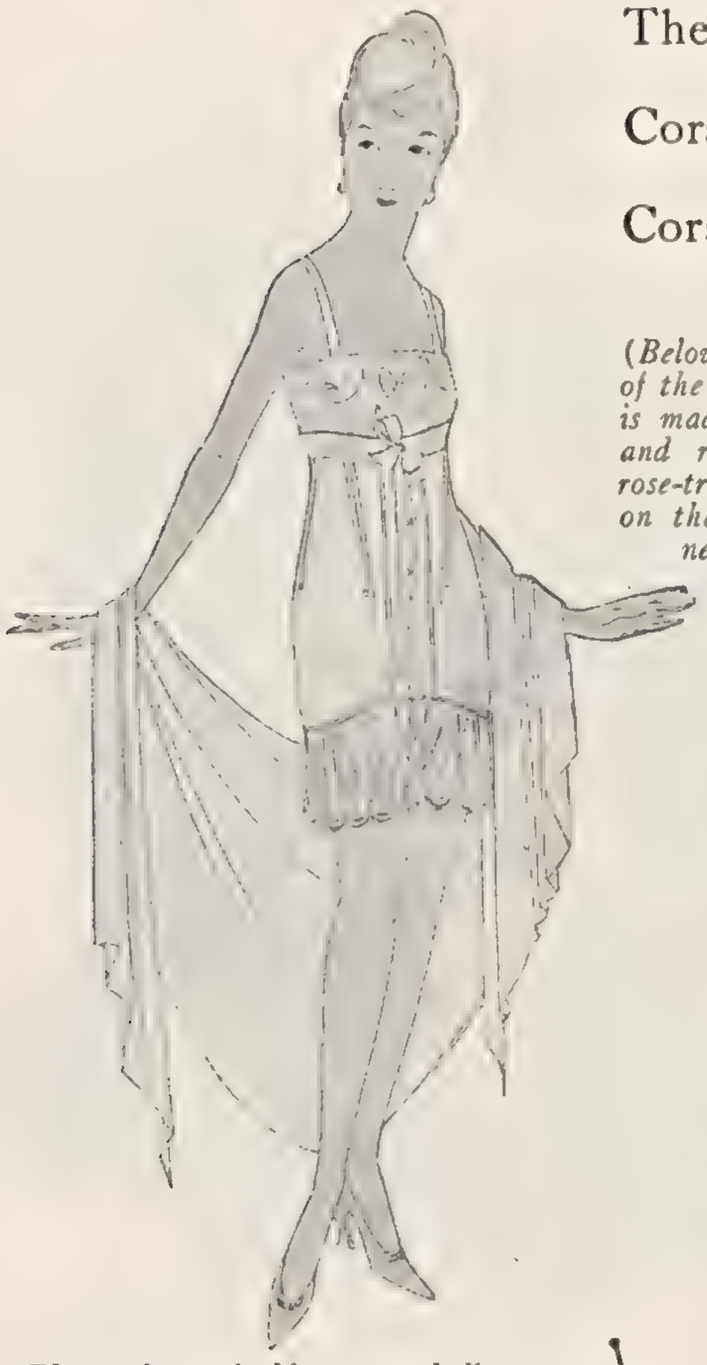


A leather easel, fitted with durable ivory articles, is of week-end importance. The square Victoria case is of black pigskin, and is very smart

A week-end bag of black enameled duck is completely fitted. The small bag of black pin seal is silver-mounted; the tassel is of leather and chenille

CORSETS THAT RESPECT ONE'S NATURAL ENDOWMENTS

The Smart Woman Knows That Economies In Corsets Should Be Well Judged; She Chooses Her Corsets According to How She Tips the Scales



The makers of this corset dedicated it to the dance. The material is fine and soft and, although this corset is inexpensive, the slight woman may regard it as a wise economy

(Below) That trusty ally of the corset, the brassière, is made of washable satin and real filet lace. The rose-trimmed lingerie clasps on the shoulders are very new and very nice



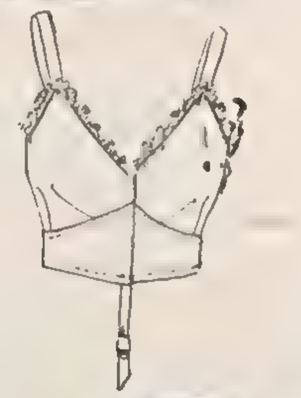
(Left) A corset that is obligingly careful not to show above the evening gown certainly does the right thing by one's figure, even if one is inclined to be a wee bit heavy



It is for sports wear and it is of tricot. Tricot in this case, however, has the aid of discreet reinforcements. Some rather slight persons use such a corset as their constant support



(Right) Material as soft as flesh-colored jersey silk, if it is well designed, can have a great deal of authority over the figure. Besides, its use is a new thing for brassières





The foundation of the transparent blouse should be dainty,—but firm. A brassière of imitation filet lace with ribbon shoulder-straps has the advantage of being both



The slender woman who wishes to retain her good lines, knows that indiscriminate corseting is poor economy. She views with favor, therefore, a front-lace corset which does what the straight silhouette demands; that is, it gives an unbroken line over the hips. The material is batiste, in white or flesh-color

THE matter of the corset is, with the woman of limited income, one which requires most careful consideration. This is an article of dress in which unwise economies are apt to prove distinct extravagances. To say that the corset makes or mars the gown is trite, but it is a truth which can not for a moment be ignored. The woman who is even ever so slightly disposed towards heaviness should never wear an inexpensive corset. The slender woman may, however, safely practise certain economies if she selects her corset judiciously.

A CORSET FOR THE SLENDER

An excellent model for the slender woman who likes to be rather firmly corseted is shown in the lower middle of this page. This corset is made of soft fine batiste and comes in either white or flesh-color. It is low and full at the top so that the figure fits down well into it when the wearer is seated, and it is long enough to control completely the lines of the hip. With the advent of the straight silhouette, length in the corset has become especially desirable because it is only with the aid of a long corset—the corset may be very light if one chooses—that the absolutely unbroken flow of line over the hips can be obtained. This is a front-lace model which insures comfort by fitting well over the diaphragm, and it has the much-desired flat back. Because of these comfort-giving features, as well as the graceful lines they produce. front-lace corsets are coming more and more into favor. There was a time when this sort of corset was associated almost exclusively with the heavy figure, but of late many slender women, too, have realized the good points of the front-lace corset. The price of this corset is $5.

The front-lace model in the illustration in the upper middle on this page is designed especially for wear with evening gowns, but it is so well proportioned a corset that even a woman of rather heavy figure may adopt it for general wear, if she chooses. In the present day of transparent bodices, a corset which is very low is much to be desired, and this one which is designed to retain its shape despite the low top, has many excellent features. It is made of an excellent quality of silk brocade and it, too, comes in both white and flesh-color. It is substantially, but slightly, boned, and molds the figure to the long flat lines of the mode. There is an insert of elastic at the bottom of the back, and there are two tiny V-shaped inserts over the hips. This keeps the bottom of the corset snug, but insures comfort when the wearer is seated. A bit of elastic across the top holds the corset in position there. The price is $16.50, which is not too much for the substantially built woman to pay for her corset, for not only is it possible to mold the figure more carefully with a more expensive corset, but fine soft materials and fine boning are more supple than the cheaper grades, and a corset of the better quality retains its shape longer than a cheaper one.

THE DANCE AND THE CORSET COMPROMISE

A corset not inappropriate for general wear, but made especially for dancing, is illustrated at the upper left on this page. The fortunate woman who is slender and who likes to have a soft flesh-colored corset to wear with her dainty dance frocks, may find this a very satisfactory model for this purpose. Its lines are very good, and while the skirt is fairly long, the boning is short and the material so

(Continued on page 113)



The high crown is smart, this season; a woman who does not care to have many hats should be sure to have one hat that makes a point of height, as does this tip-tilted brown milan straw with its eagerly aspiring beige wings



(Right) This black milan straw is comfortable because of its small size, and unusual in the way its brim turns up in the back; the feathers are paradise plumes; hats on this page from the Florence Hat Shop



There should be a wide-brimmed hat among the few and smart hats that the provident wardrobe includes; the brim of this black liséré straw is trimmed with black burnt goose; the crown is banded with black chenille



There are to be ever so many tailored blouses this season, to wear with smart sports suits, and all kinds of silks and linens are made to serve. This blouse of white handkerchief linen is banded and piped with pale pink linen



No amount of damage to the coiffure can mitigate the welcome that is being extended to slip-on frocks, sweaters, and blouses. This white Georgette blouse is tucked, and it adds white buttons and black ribbons to its charm



(Left) Tailored it is, but so softly tailored as to serve the two purposes the limited wardrobe demands. It is of white chiffon with stripes of cerise; and it has two side pockets, just above the waist-line

SHE WHO MUST THINK TWICE BEFORE ADDING

A HAT OR A BLOUSE TO HER WARDROBE,

ADDS WISELY WHEN SHE CHOOSES SIMPLE

MODES AND EXCELLENCE IN QUALITY



(Right) The blouse of handkerchief linen, hand-tucked and hand-hemstitched, achieves one of the correctly simple tailored effects that the wise woman cultivates; blouses on this page from M. H. Stokes

THE TRUE ECONOMY *of the* EXPENSIVE ACCESSORY



An Odette hat, simple and exquisite, is of beige cashmere and black liséré with tan pompons. The écru net collar is tucked and trimmed with real lace

THERE are women who, with incomes of practically nothing a year, always look smart; even though one may know that such a woman's income and wardrobe are limited, yet there is no apparent lack of distinction in her appearance; she seems to have a large well-assorted wardrobe, and one naturally wonders how she does it.

The wise woman pays strict attention to the details of dressing and makes "harmony" her watchword. She realizes that no matter how limited or how unlimited an income may be, the smart effect of the costume is lost if she ignores harmony, for it means simplicity and attention to the smallest detail.



Newer than the feather fan is the painted paper fan

It is surprising how a garment may be changed by a few ever so small accessories. These accessories are not necessarily inexpensive because they are small; on the contrary, they may be expensive; but they are worth while. In the first place, there must be a well-planned foundation. As the one garment thus used for a foundation is to be worn with many different accessories, the color, style, and fabric of that foundation must be the best that money can buy.

Again and again we have recommended a smart tailored suit as the first and most essential piece of wearing apparel in the wardrobe of the smart woman. If a woman will only realize the all-importance of the street suit, her most difficult problem is solved. It must be well-tailored and conservative in line. Navy blue is a safe choice, in gabardine or serge of fine quality. The lining should be of plain white satin or of crêpe de Chine. To accompany the tailored suit, small hats, as a rule, are more practical than large ones. The small hat looks well with a veil; in these days of unusual veils, one can often trim a hat with a veil alone. The Odette model at the upper left is unusual. The crown is of beige cashmere and the short brim is of black liséré straw trimmed with three pompons of tan worsted. The veil is dark brown with a beige scroll. A collar and cuff set for a tailored suit or afternoon dress is shown in the same sketch. It is of écru net, finely tucked, and edged with real lace; the price is $10.50.

THE GOWN A BACKGROUND

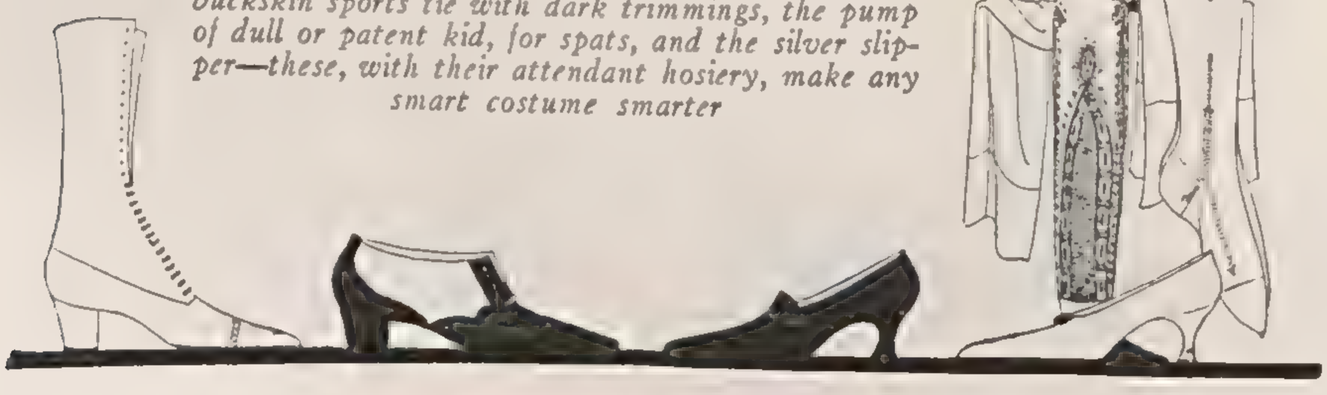
As simple as her tailored suit, is the evening gown for the woman of limited means. It should be cut on the plainest lines, and, this season, cannot go far wrong if it is all black, or all white, or a combination of the two. On a black or white gown, a corsage of unusual flowers, such as those at the upper right on this page, gives the touch that makes the frock distinctive. Morning-glories, geraniums, nasturtiums, Scotch thistles, and enameled fruits are among the newest decorations; they are very inexpensive. Hair ornaments, too, do much to make an evening gown successful. A pair of rhinestone hairpins is shown at the right, on this page; the price is $3.75 per pair.



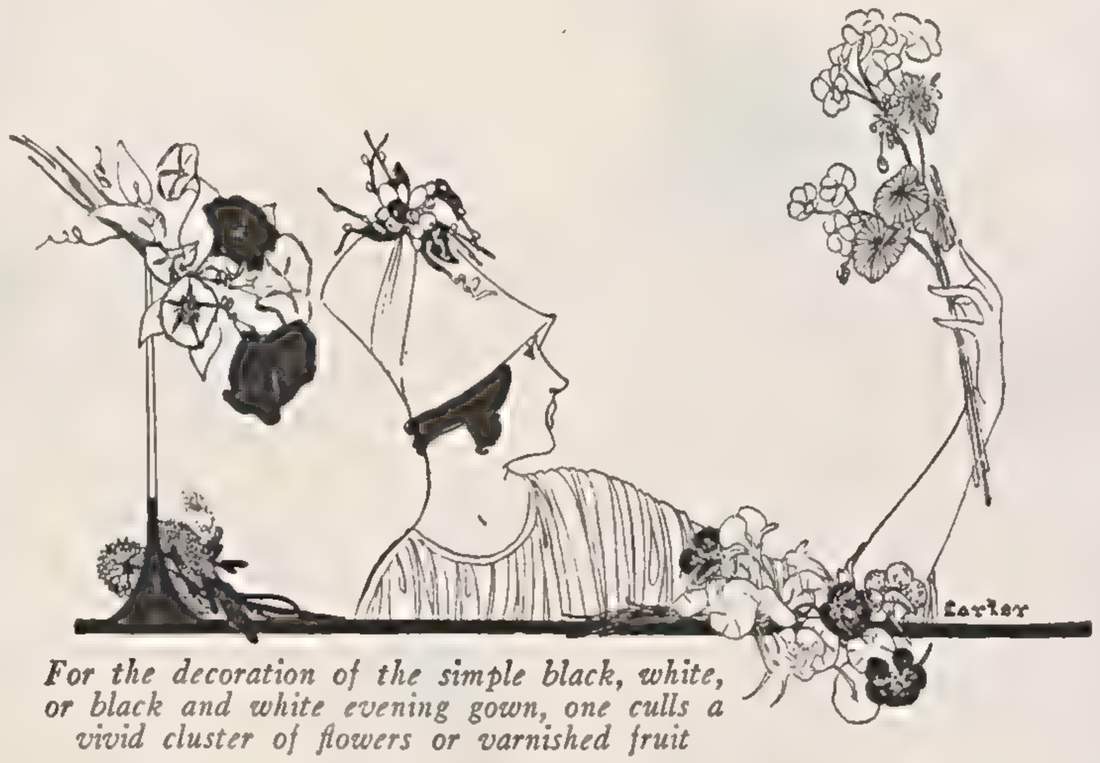
To lighten the shopping tour where shopping is long and means are small, come the colored linen collar, cuffs, and handkerchief



(Above) A jade and gold Egyptian belt distinguishes the smart afternoon dress upon important occasions



(Below) The boot of black or tan calf, the white buckskin sports tie with dark trimmings, the pump of dull or patent kid, for spats, and the silver slipper—these, with their attendant hosiery, make any smart costume smarter



For the decoration of the simple black, white, or black and white evening gown, one culls a vivid cluster of flowers or varnished fruit

After a season of feather fans, the summer forecasts fans of the oldest variety—those of paper or chiffon painted with birds and flowers. They are mounted on carved ivory or sandalwood sticks; they cost $10.

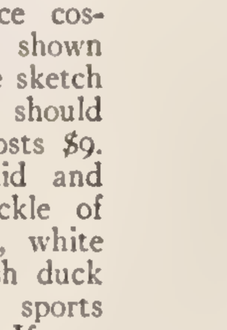
The afternoon costume, like the evening gown, can be made more striking in many ways. Jade neck ornaments, like those at the lower left on page 122, are to be worn on grosgrain ribbon. These ornaments, which come in a number of odd designs are $10 each. An ornament combining metal and jade, is shown at the lower middle on this page. It is a Greek belt, and it would make a simple afternoon dress distinctive. The metal is green gold; the jade ornaments may be had in a variety of different shades; it costs $14.75.

THE SET OF TAILORED LINEN

For shopping in the morning, a severely narrow collar and cuff set of colored linen is smart. Such a set is sketched in the middle of the page; it is in deep rose handkerchief linen bound and spotted in old-blue; the price is $10. Smart little handkerchiefs in color are 25 cents, each.

Smart footwear is essential to a distinctive appearance. For morning wear, high shoes, either laced or buttoned, are proper; they should be most conservative, either all black or all tan Russia calf. Those shown at the lower left on this page are $12. Gaiters of beige or gray, worn with low shoes, are very smart. For afternoon wear with a one-piece costume of silk or satin the pump shown second from the right in the same sketch is correct for wear in a car, but should not be worn on the street; it costs $9. It comes in dull or patent kid and is shown with a cut steel buckle of simple design. In sports shoes, white buckskin or white or tan English duck harmonize with every type of sports clothes and are very practical. If one indulges in an extra pair, it might be of white buckskin with either dull black or bronze-brown leather trimmings, like the shoe second from the left in the sketch just mentioned; it costs $10.50.

There is one other slipper, besides the regulation slipper of black or white satin, that can be recommended; that is the silver slipper. It may be worn with a costume of any color, and it comes in tarnish-proof material at $8. There are two types of decoration.



The woman of limited means may allow herself rhinestone pins

The small round rhinestone buckle is shown at the right in the lower sketch on this page, and the new motif of flowers and their foliage in silver cloth is sketched at the right on this page. Clocked stockings may be had in smart black and white combinations. With the silver slippers, of course, silver stockings should be worn.

THE LATEST UMBRELLA

Many of the umbrellas with the new thick sticks resemble English walking sticks. Of the two at the bottom of this page, the one on the left is in navy blue silk with leather trimmings; at the very top of the wooden handle is an ornament of smoked amber; the price is $15. The one on the right is one of those obliging umbrellas which can be used for sunshades on clear sunny days. The thick black stick is mounted with French ivory striped with black; the umbrella itself is of finest taffeta in different combinations of plaid; it costs $10.50.

(*Continued on page 122*)



(Right) A silver slipper goes with any gown; it may be flower trimmed



The thick stick of the correct umbrella suggests an English walking stick; the plaid umbrella is a sunshade on clear days





Ira L. Hill

Fashion is turning millinery traditions inside out, these days; the Colonel's lady and Judy O'Grady have trimmings under their brims. One of the most charming affairs that has reversed the laws of headgear is this hat of black satin, faced under the brim with old-blue satin. A frill of écru lace frames its fortunate wearer's face and a knot of roses is tucked just under the edge of the brim. It was François of London who thought of the thing; this and hat at lower left imported by Mershon

(Upper left) Those faithful allies, satin and straw, appear again in this Reboux hat of cinnamon brown satin faced with black liséré straw and trimmed with brown ostrich tips. The ermine cape, little as one may suspect it, runs into a pointed hood; hat imported by Louise

(Left) Marie Louise evolves an evening hat of black net, with gay beads edging the plaited net brim. The stole of Japanese mink collared with ermine obeys two new laws—that furs shall be flat and shall be combined with other furs; furs on this page from Paquin and Joire

DESIGNERS TELL THE HISTORY OF THE RISE AND FALL OF THE BRIM; AS SUMMER APPROACHES, WOMAN NATURALLY BEGINS TO THINK OF FURS

AMERICA IS THE LAND OF OPPORTUNITIES; IN NEW YORK, ONE MAY BEHOLD A FRENCH ACTRESS ACTING IN HER NATIVE PLAYS AND WEARING HER NATIVE LANVIN GOWNS

POSED BY LILIAN GREUZE OF THE THÉÂTRE FRANÇAIS DES ÉTATS-UNIS



(Left) They just can't let those French frocks alone; they must embroider them or die. Countless zigzags of red worsted embroidery appear on this frock of white serge, somewhere between the red serge collar and those red pompons on the belt, and there is more embroidery on the skirt. The white hat—one doesn't often catch Lewis in this frivolous mood—is faced with red velvet and trimmed with a row of bright red cherries

(Below) There's no place like home,—if one owns a negligée like this one. Over a straight slip of peach colored chiffon falls a coat of soft shadow lace banded with fur and trimmed with tiny pastel-tinted satin flowers. The lace cap has a decidedly French accent. All its pink satin roses are clustered in the back; just one rosebud is perched right in the middle of the front—it's things like this that give Paris its position in the world



"Tonneau" frocks may be novel and all that, but it's the straight frock that's nearest our hearts, especially when that straight frock is of pink Georgette crêpe. Its trimming is of ribbon embroidery,—that's one of the most recent things. Lewis was the author of the brown hat

Photographs by Maurice Goldberg

THE LAST EXTREMITIES OF FASHION

Give Her But Correct Shoes, Stockings, and Gloves, and a Woman Can Face the World without a Tremor; Fashions in Footwear and Handwear Are Pleasant to Follow, for They Are Founded on Comfort and Good Taste

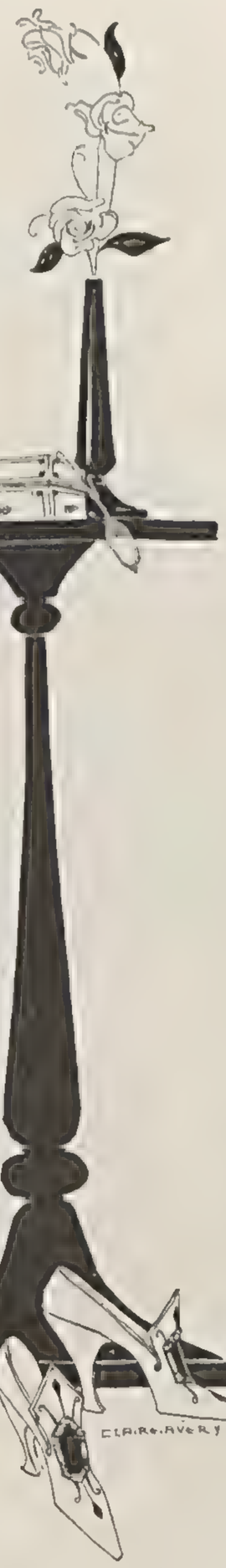
"MADAME'S bath is prepared," says the attentive Célestine, as she produces the bubble-tinted peignoir and its accompanying mules,—dainty affairs with high heels, for the woman of the pretty foot has deep-rooted objections to lending encouragement to fallen arches, and the heelless boudoir slipper is a thing of the past. The mule matches the peignoir with faithful exactness, even to the strip of fur or swan's-down over the instep.

When the ceremony of the bath is over, Célestine is ready with dainty flowered garters and silk stockings to match the mules, to be slipped on during the process of dressing with its many interruptions and telephone messages and notes, all those innumerable delays that block the path of the fashionable woman.

A dainty ankle, trim and neat,
Deserves a dainty shoe;
I wish I had that buckle's
Point of view.
Don't you?



Mules are the beginning and the end of a perfect day. All our best mules match their peignoirs exactly, even to the touch of fur or swan's-down



The smart woman is conservative to the point of severity in her daytime shoes, but when evening falls, she goes as far as good taste will let her

OTHER NEEDS, OTHER SHOES

"And will Madame walk or skate this morning?" asks Célestine, hovering over the shoe cabinet. If a walk is planned, she produces substantial but smartly cut Oxford ties in black or brown with either military or low heels. Plain heavy silk stockings are worn with these, and spats in any shade of tan or gray, or white spats, if they accord with the frock, may be worn. A certain woman who is noted for her exquisite taste in dress wears black leather spats, which, however, are made and fitted by an expert. The woman of distinction never wears a high-heeled gay colored kid boot in the street; in fact, one never sees her wear conspicuous shoes on the street at any hour of the day.

If it is her morning for skating, Madame dons a pair of laced boots, eight inches high, made especially for the purpose. They are made on straight lines, they are seamless, and they have hand-made heels. The shoes may be either black or brown, and the stockings should match. The gloves worn for skating, like those worn for the morning walk, should be either of heavy tan leather, white buckskin, doeskin, or chamois. If Madame desires to ride, Célestine must make ready the stiff top-boots of dull black or tan leather. One of the best riders among smart women insists upon a light rubber sole to her boot, for she claims it gives her a better purchase on the stirrup, and, if it is necessary to dismount, the dampness of possible muddy roads will not penetrate. A medium-weight cotton stocking is considered better than a silk stocking by this expert horsewoman, who feels that the silk is more apt to give way, thus causing discomfort. Comfort and practicality are, after all, the keynotes of smart dressing of the feet and hands for all occasions. Roomy gloves of heavy tan or gray leather are used for riding in the morning; the smart woman never wears the gauntlet glove. In the ring in the afternoon, patent leather top boots and heavy white gloves are worn. The smarter the horsewoman is, the more sportsmanlike is her attire.

But one must hurry back to the boudoir, to see what footwear the ever-busy Célestine is revealing for the luncheon which Madame must attend, and from which she will rush on to accomplish some relief work, see a new picture, or hear the latest tenor. If all this rushing from one engagement to another is to be done by limousine, then it is permissible to wear the chic buckled pump of patent leather, kid, or suède. These kid or suède shoes are always either black, gray, or cinnamon brown, and the plain but fine

(*Continued on page 113*)

Just think of all the things that can happen to a woman in a single day. Her adventures range all the way from the stiff high boots for her morning ride to the slim buckled pumps that she wears when her limousine bears her from one afternoon engagement to another,—they range even to those dainty bits of frivolity that appear beneath her tea-gown and her evening frocks





Paris named it "Patria," this short-brimmed hat of midnight blue silk cashmere, and faced with soft white visca straw. Paris also gave it the blue silk cashmere collar that encircles the crown and stitched that collar with white cotton thread. This collar is higher in front than in back, which is a fashion that many of the best hats affect. Here we have also a glimpse of the frock "Patria," described below



(Upper middle) A longer look at the blue cashmere frock named "Patria" shows that, like most Paris frocks when they decide to be simple and straight, it is very simple and very straight, and what it lacks in elaboration, it has in smartness. The frock is embroidered in white cotton, and there is a little fulness shirred into the bodice above the slightly high waist-line. The narrow string belt is tied in front in a seemingly careless bow. Petal-like pieces of blue taffeta are lined with white visca straw and curl over the stiff brim of the blue taffeta hat here shown with this frock; three costumes are from Peggy Hoyt



The sports sailor is a bit of wisdom that the woman of limited income must make her own, since it is smart enough for informal afternoon wear. Jeanne Duc made this one of rough navy blue straw, but she took care that it should be very fine and light. Plaid ribbon—and we are all expressing ourselves in plaids now—encircles the crown which is of blue and gold braid; this hat is from Estelle Mershon



Ira L. Hill

(Left) At first, one thinks that this Lucie Hamar hat of black Chinese straw braid has no trimming, but the woman who desires a smart yet practical hat takes note that the under side of the brim is a clever place to put black and white pheasant feathers veiled with tulle. For the woman who has to consider carefully her wardrobe there is also "Pierrot," a black satin frock embroidered with white Chinese embroidery, and possessed of a short slip-on blouse and a skirt that actually hobbles in its effort to achieve the melon silhouette. A beige and blue beaded bag and a black and white umbrella are also very late of Paris

A HAT WHICH APPEARS UNTRIMMED MAY CONCEAL MUCH UNDER THE COVER OF ITS BRIM; THERE IS SMARTNESS IN SAILORS WISE FROCKS THAT COME TO THE AID OF LIMITED INCOMES BY BEING DISCREET, ALBEIT SMART, IN CUT AND COLOR



(*Above*) *The last few years fashions have been a veritable Field of the Cloth-of-Gold, there are so many radiant tissues. Three layers of chiffon correspond in color to the threads in this brocade,—old-rose, gold, and blue*



Ira L. Hill

(*Above, and left*) *The straight silhouette is smartest, this season; even that poetically licensed affair, the negligée, is the happier for adhering to it. The use of Pompeian red chiffon over sage green chiffon is striking; that gold enhancement necessary to the season's happiness takes the form of gold fringe*



There was, to begin with, a cloud of chiffon; it was joined by a whole rainbow of other chiffon clouds; and their assembled company was graced by a fairy-like coat of chiffon, in lilac, American beauty rose, and pistachio green, brocaded with frosty silver; the whole event was a negligée



MODELS FROM ZAYDA (BEN YUSUF)

THE MIDAS HAND OF THE SEASON'S MODE TOUCHES EVEN THE NEGLIGÉE WITH GOLD; COMBINED WITH GOLD ARE THE OMNIPRESENT EMBROIDERY AND IRIDESCENT RAINBOWS OF CHIFFON

The YOUNGER GENERATION

MODELS FROM TOT'S TOGGERIE



For the gingham age (another name for the golden age) are the tan gingham rompers, with white piqué collar and cuffs feather-stitched in brown. The hat, too, is of gingham, in a variety of shades, blue, tan, and yellow



White dimity embroidered in a becoming blue is just what one favors at the age of three. The hat is blue cotton crêpe, banded with blue grosgrain ribbon. The toys and the doll a wounded soldier made are from Schwarz



For these martial times, a hat of soldier's blue. It is a fine chip straw, trimmed with ruffles of blue chiffon, and there are blue and green cherries on it



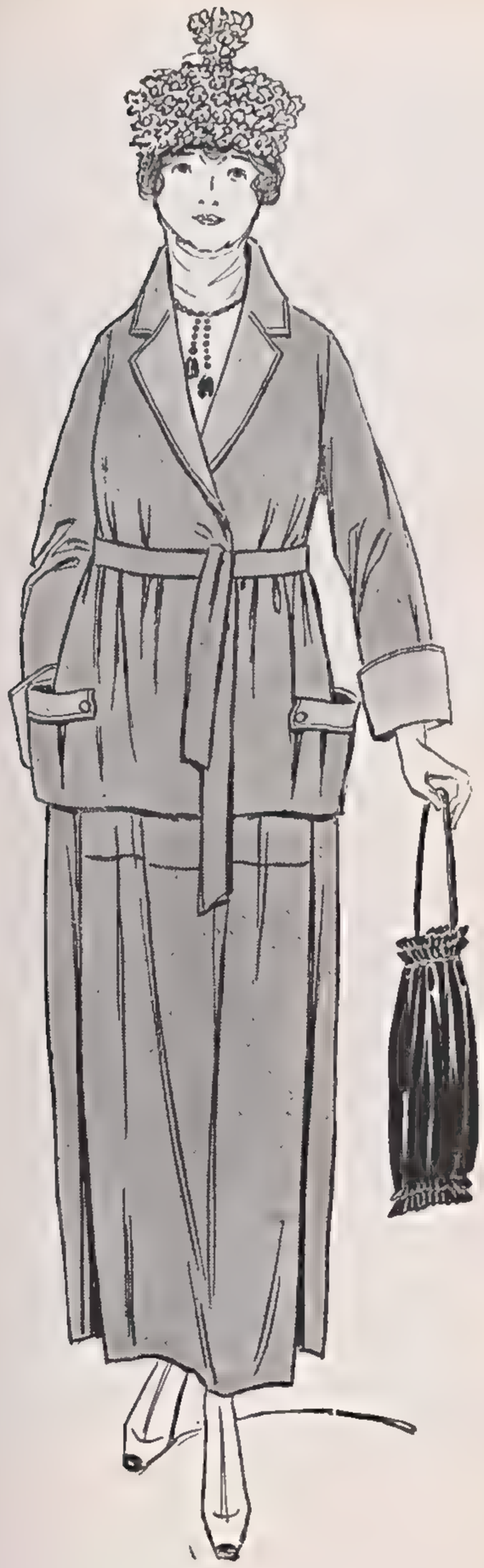
(Left) A frock that sets off one's good points is made of white net trimmed with Valenciennes lace and pink satin ribbon. Claire Avery designed the net hat, trimmed with a nosegay and blue ribbon

(Right) If an afternoon frock is to mean anything in one's day, it should be of shell pink crêpe de Chine with collar and cuffs of white Georgette crêpe edged with fine crocheted lace of shell pink thread. Very smart, too, is a hat of flowered turquoise blue

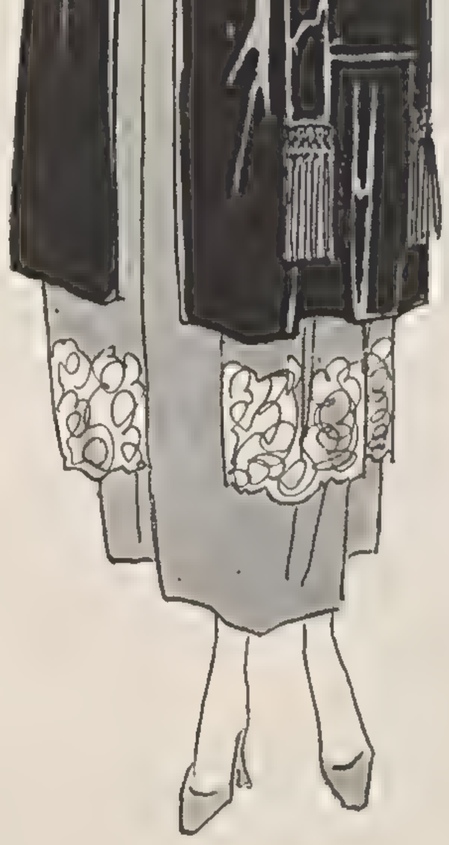


Ira L. Hill.

NOWADAYS, WOMEN OF EVERY AGE WEAR VIOLET AND GRAY; BUT THE MATURE WOMAN'S PERSONALITY STILL LENDS THESE COLORS A CHARM THAT YOUNGER WOMEN CAN NOT GIVE



(Left) If one be just a little younger—or older—than it's necessary to admit; if one be thoughtful of one's income, or suffering embarrassment of riches, one can emerge successfully from any difficulties by adopting the plain tailored suit; this one is of violet jersey cloth



(Right) Here, the separate coat, favored of this season, is of black satin, a seasonable favorite. It is lined with beige silk; and the black satin frock within it is embroidered in beige thread; a touch of beige is an indication of smartness in any springtime costume



The "tonneau" skirt is here modified to the requirements of a frock of blue serge, blue-embroidered, and entirely suited to the more sober taste of years of discretion. The color contrast which is another property of this spring, is given by a violet satin collar

The particular woman's demands are gracefully supplied by this dress of gray and silver lace with its long train of steel gray satin. Gray is so generally popular this year, that the woman to whom it is particularly becoming may count herself fortunate above the rest

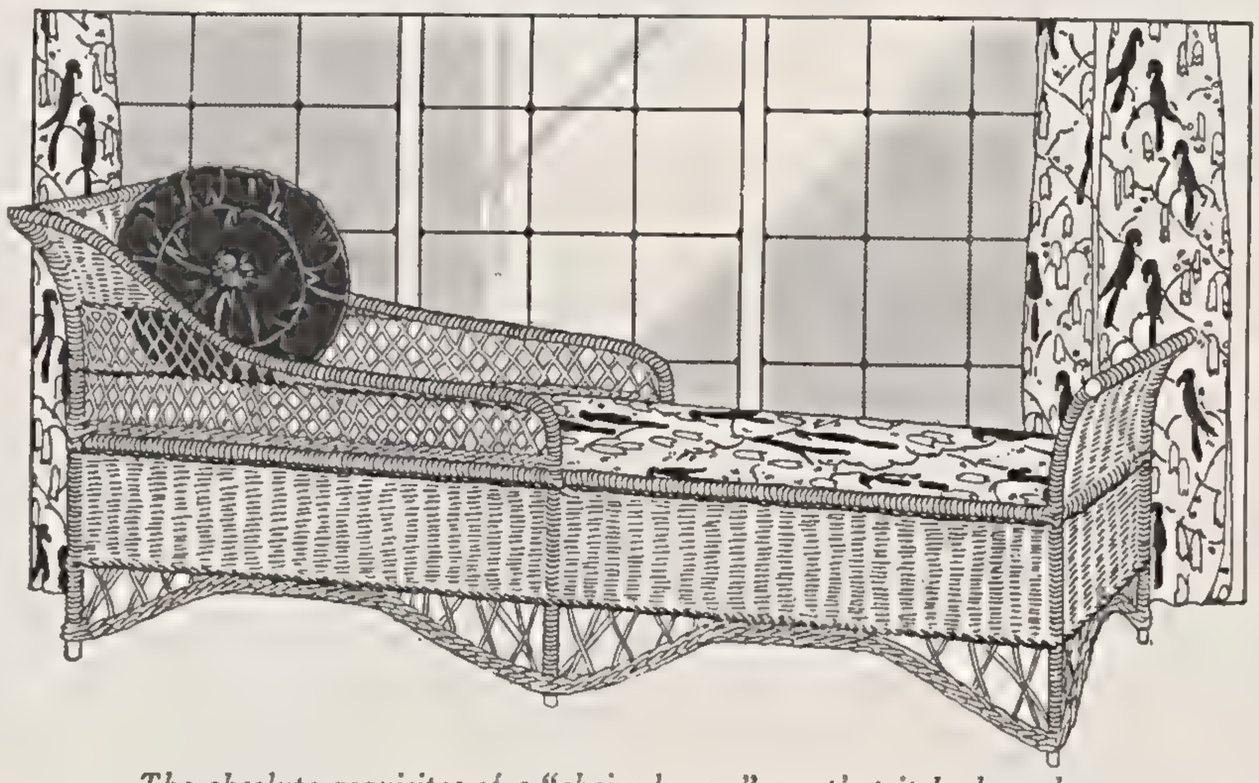
The SHOPS FORESEE *the* NEEDS *of* COUNTRY HOMES

At This Time of Year When Our Summer Homes Demand Attention, We Consider the New Summer Furniture and the Cretonne Hangings to Match It

WHETHER the country house be a permanent residence or only a temporary house rented for the season, it has to be kept smart looking, and each year the addition of at least a few odd pieces of furniture is necessary, even though there is no need of entire redecorating.

Well-made reed or willow furniture gives very satisfactory service for this purpose, and it may be reupholstered from year to year with the newest linens and chintzes. In response to the growing demand for furniture of this sort, the designs this year are particularly attractive and out of the ordinary.

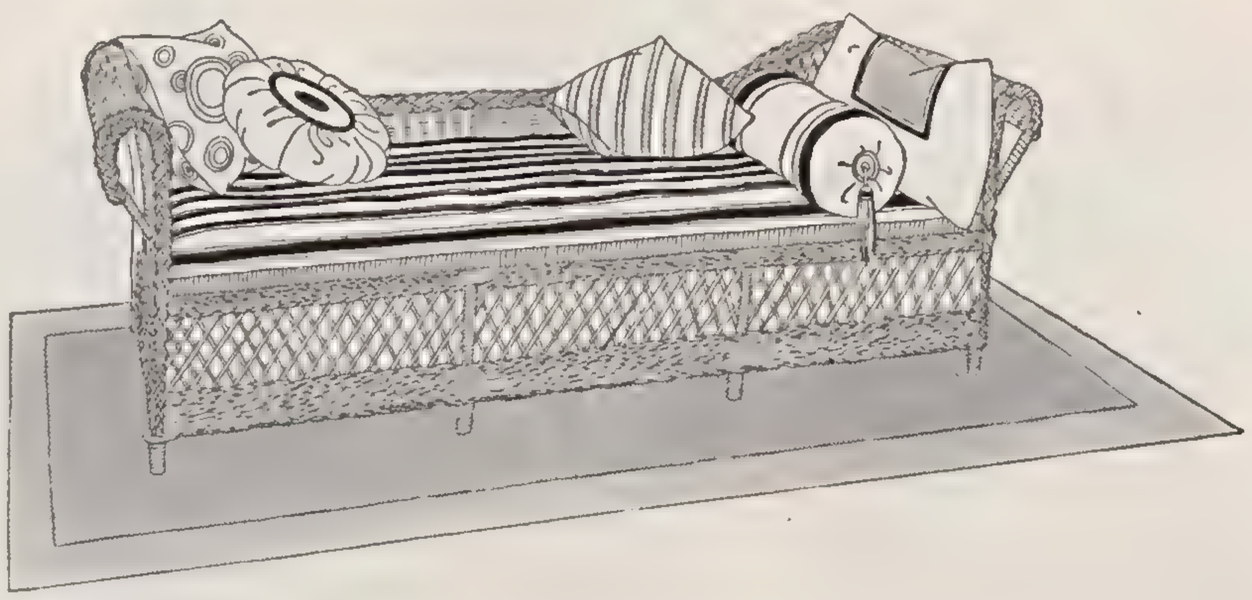
Illustrated at the lower left on this page is a settle of the quaint design known as "high gate"; this has interesting sides jutting out almost at right angles, and arm rests with deep pockets for books and magazines under them. The seat is four feet long. Illustrated with the settle is a willow chair, which is almost a Georgian tub chair in proportion, but is a bit more angular. This chair may be had in two sizes, a medium and a fairly large size. With it is a very practical table, one which is useful in- or out-of-doors, and which has a long fairly deep drawer at each end and a top large enough to hold magazines or books. The table is 29 inches high and 30 inches long.



The absolute requisites of a "chaise longue" are that it be long, low, and comfortable. This one of reed, upholstered in white linen patterned in green birds and yellow flowers, is all of that, and very decorative besides; with box spring and mattress, $65; linen covering, $3.75 a yard

REQUISITES OF THE BREAKFAST-ROOM

Many country houses have a breakfast-room or a breakfast-porch, and furniture designed for these rooms grows more attractive from season to season. At the lower right on this page is shown a natural reed breakfast-room set that is very well proportioned and of a design sufficiently unobtrusive to permit a number of decorative treatments. This set is finished in white enamel, and to be used with it is an imported French linen. This linen has a cream yellow ground, upon which are festoons in a clear pale blue and big white cockatoos. This linen is 50 inches wide; the seat cushions are additional cost. A set of clear light blue breakfast china in solid color, or the cream white Wedgwood, such as was shown on page 81 in the March 15th issue of Vogue, would give added daintiness to such a breakfast-room. The dining-table is 48 inches in diameter and has a glass top, as have the sideboard and serving-table; otherwise the surfaces would not be smooth enough for practical purposes.



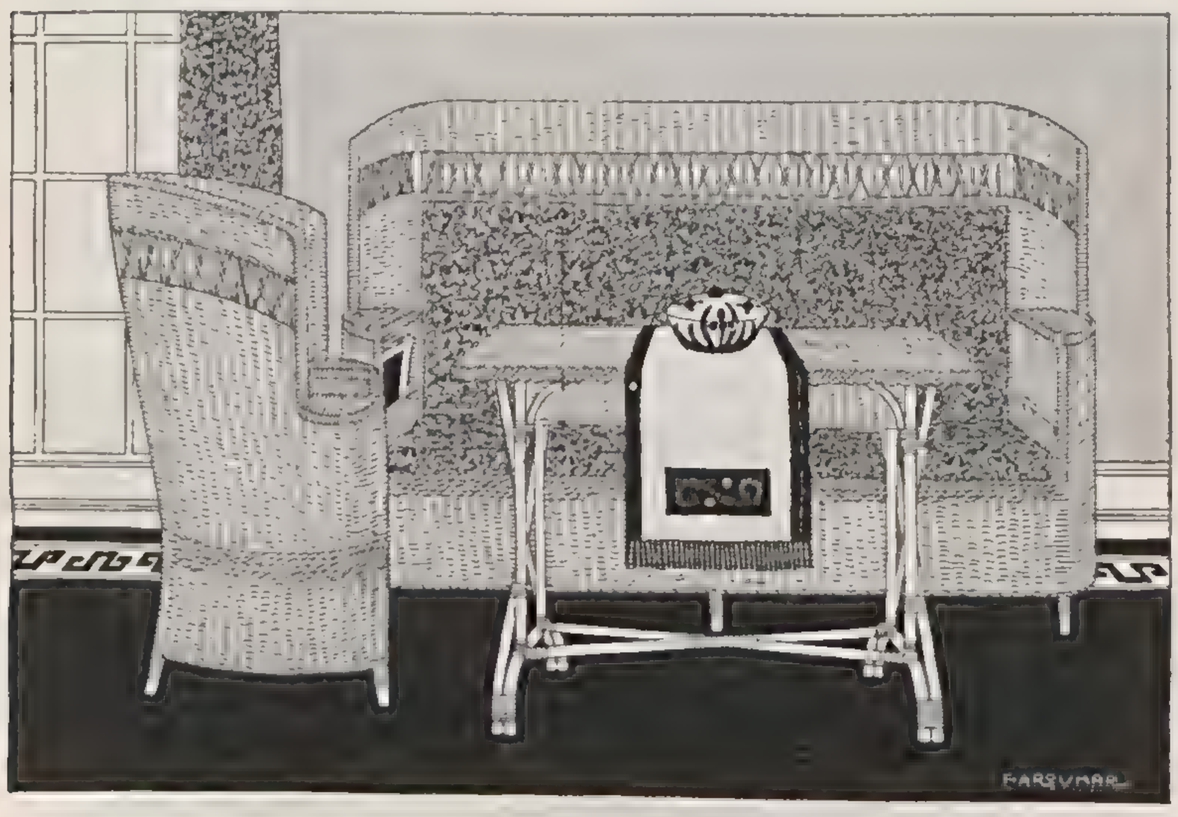
For the living-room or porch of the country home a day-bed is a very desirable thing—only it must be deep and low and conducive to rest, as this one is; natural willow, $37.25; stained, $40.75; mattress and springs, $18.50

The *chaise longue*, the day-bed, and the large couch are all three in great demand in the summer house. Two new designs, one of a day-bed, the other of a particularly comfortable *chaise longue* are shown, the former in the lower, and the latter in the upper middle of this page. The day-bed is comfortable and well proportioned, and is deep enough to give a desirable long low appearance. It is, in reality, 6 feet and 6 inches long and 30½ inches deep, and may be had either in the natural willow or in one of the many attractive stains or enamels.

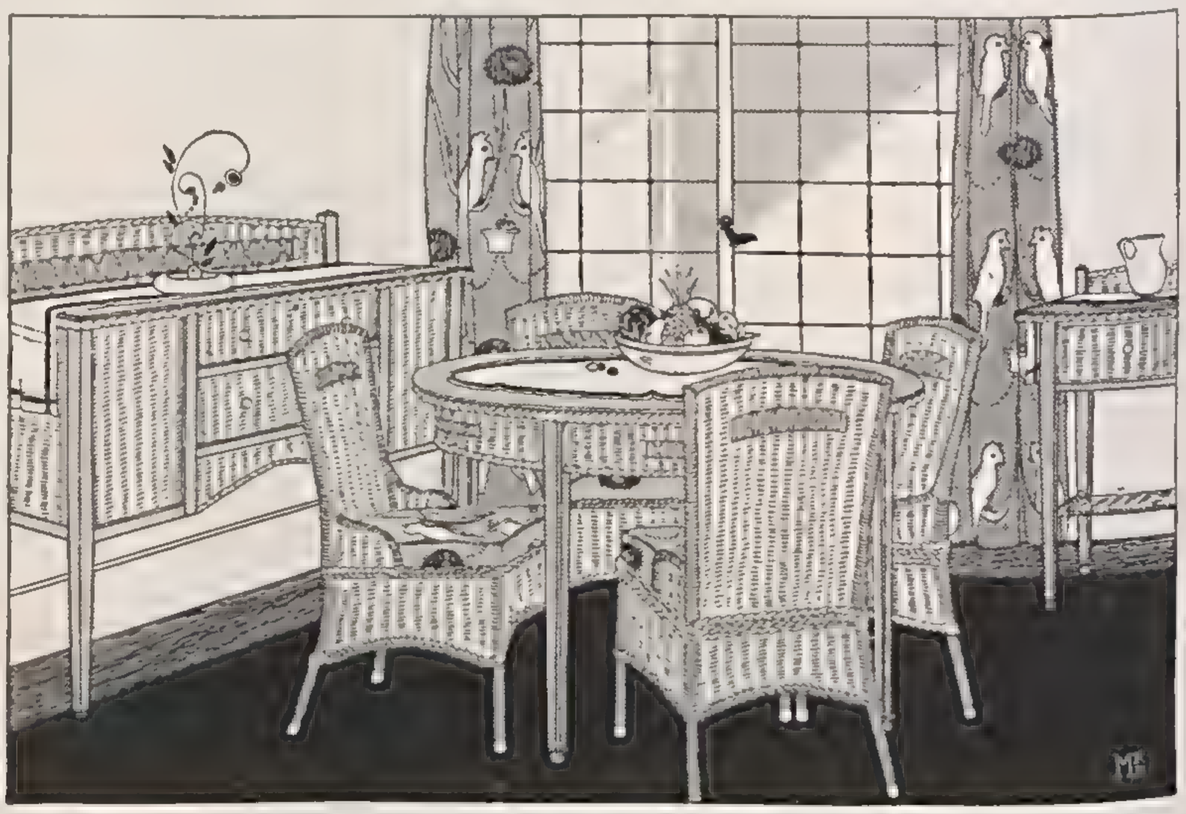
Long, low, and comfortable also is the *chaise longue* illustrated at the upper middle on this page. It has head and sides high enough to support one in a comfortable reclining position. In this instance, it is shown covered with a very new imported cretonne, gay with green birds and yellow flowers on a white ground. To combine with this cretonne, the *chaise longue* itself would be attractive either in yellow or green. The linen described is 31 inches wide. Included in the price of the *chaise longue* is an excellent hair-top box spring.

THE POPULAR CRETONNE

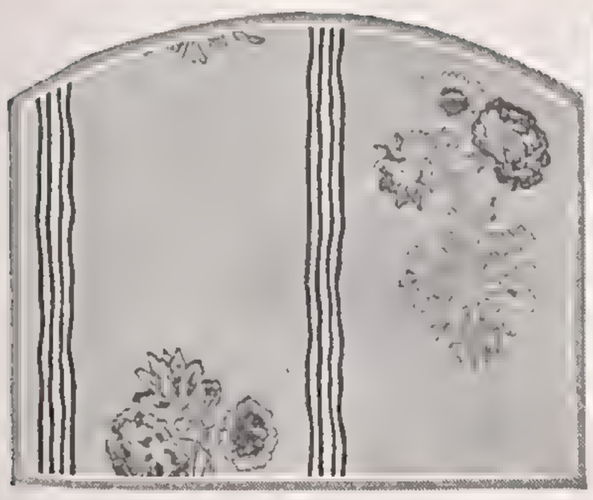
To fill the demand for odd pieces of furniture, one shop offers a number of accessories, which may be finished in any of a number of attractive cretonnes. Four of the cretonnes in which this furniture is finished at the prices quoted, are illustrated at the bottom of page 89. Covered in more expensive cretonnes, this furniture may be had at special prices. The first, a gay pattern showing roses in natural colors, has also a bit of blue and yellow on a black striped background with tiny gay plumaged

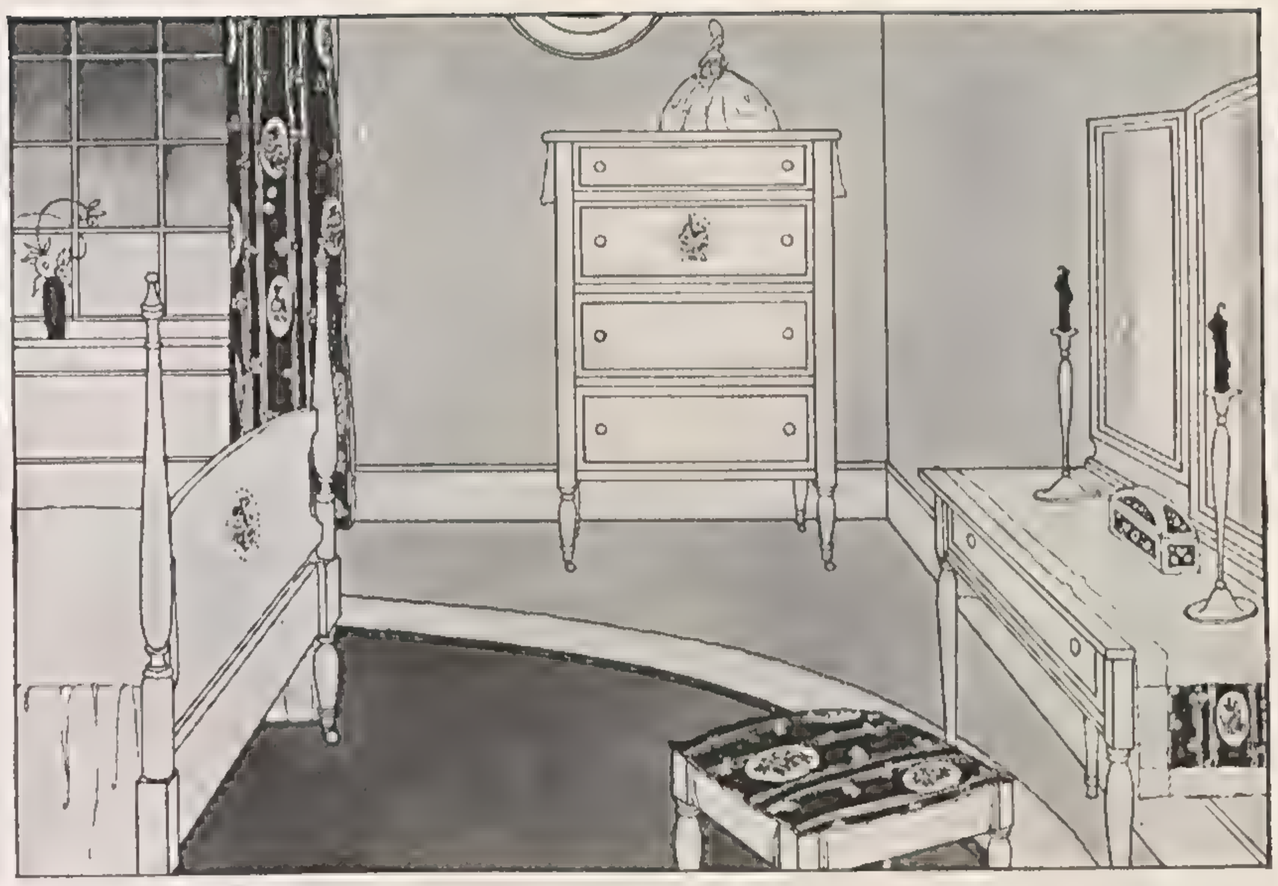


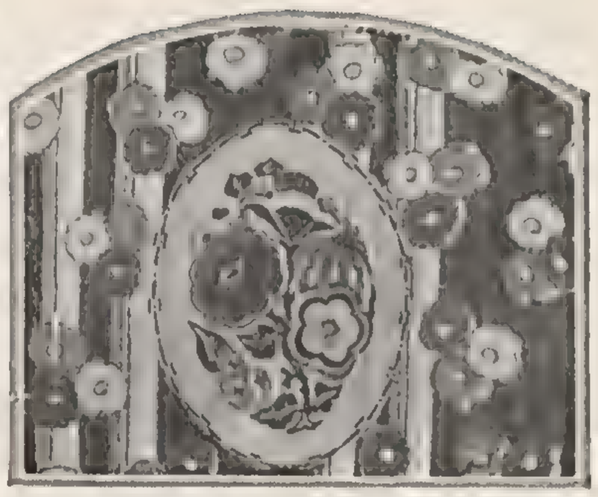
A quaint willow settle of this sort is called a "high gate" settle; the pockets under the arms are to be noticed. The chair and table are designed to be used with the settle, and the three are very pleasant as a group; chair in medium size, $22; in full size, $25; table, $20. The settle, which has a seat 4 feet long, is $45



Natural reed furniture and cream yellow linen, amusingly patterned in blue festoons and big white cockatoos, make the breakfast-room in the country home a cheerful spot. The table, sideboard, and serving-table are glass topped. Table, $70; sideboard, $102; serving-table, $45; side chairs, $18.50 each; linen, $5.25 a yard







The furniture may be enameled any color one desires, and the motifs painted on it are taken from the hangings one has chosen; set, $185. The cretonne to the left is of flowers against a colored ground, 75 cents a yard; that at right, 48 cents a yard

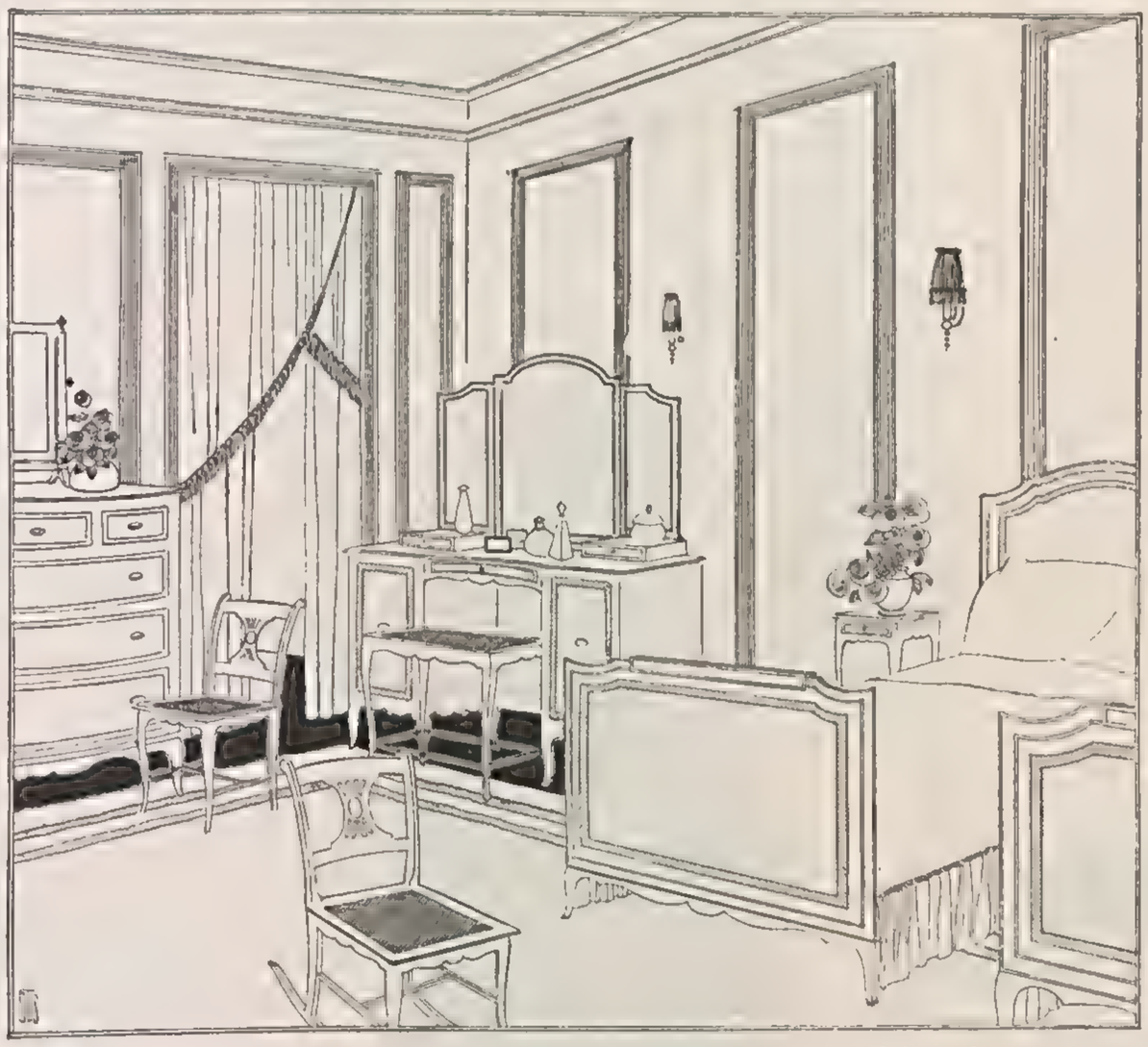
birds, is 33 inches wide and is rather like the English hand-blocked chintzes. The second, which is 35 inches wide, is a large rose pattern in soft colors, with black stripes for contrast. The third shows a combination of mulberry and rose tones on a black background and is 36 inches wide. The fourth, decidedly Chinese in character, is particularly effective with a black background and a design in brilliant blue and a cool green; it is 35 inches wide. The delicate rose pattern shown in the drawing at the bottom of this page, may also be had at 28 cents a yard. It is 36 inches wide; the roses are in yellows, reds, and pinks with the foliage in black and green.

The drawers of the white enamel cabinet illustrated are covered with cretonne. The cabinet stands 37 inches high, is 30 inches wide and 16 inches deep, and has four drawers which measure 27 by 14 inches. The cretonne-covered utility box, illustrated with the cabinet, is made of hard wood, and has white enamel trimming and small brass corners. It is 27 inches long, 15 inches high, and 14 inches wide. Very convenient indeed is the cretonne-covered sewing screen shown to the left of the chest of drawers. It may be closed and placed out of sight, or opened and filled with all of the sewing necessities. The panels are 34 inches high and 16 inches wide and have many handy pockets and shelves.

ATTRACTIVE BEDROOM FURNITURE

In the same shop one may also purchase the simple willow chair shown in the illustration. It is of natural finish and has a cushion made for it in any of the same cretonnes. This cushion is cotton filled and tuffed. The down-filled cretonne pillow shown on the top of the utility box measures 20 by 20 inches; this also may be made of the materials described; it costs $1.29. One of the most interesting of the new sets of bedroom furniture that have been designed this spring is shown in the middle of this page. This set is made of mahogany, finely enameled in a pale gray-green tone a bit lighter than the Wedgwood green which is so much liked by the decorators. It is striped by a rather bold line of a dark blue-green. The chest of drawers is particularly acceptable both for its line and its capacity for containing things, while the dressing-table has unusually well-arranged cabinet spaces at either side.

A more simple set and one which is of special interest to the woman who wishes to furnish a summer home is shown at the upper middle on this page. Here the modified four-poster bed, simple bureau, chest of drawers, and dressing-table may be enameled in any desired tone and decorated with a motif from the hangings chosen for the room. Two of the new cretonnes are illustrated on either side of the drawing. One of these has been used in the drawing, which also shows the use of the motif as applied to furniture. The first cretonne to the right has a black background; it is 36 inches in width and the flowers are in blues and greens and a bit of lacquer red. The cretonne to the left may be had with either a rose, yellow, gray, or black background, and the bouquet of flowers in soft tones of red, green, and a little blue, which gives a hand-blocked appearance. This cretonne is 31 inches wide.

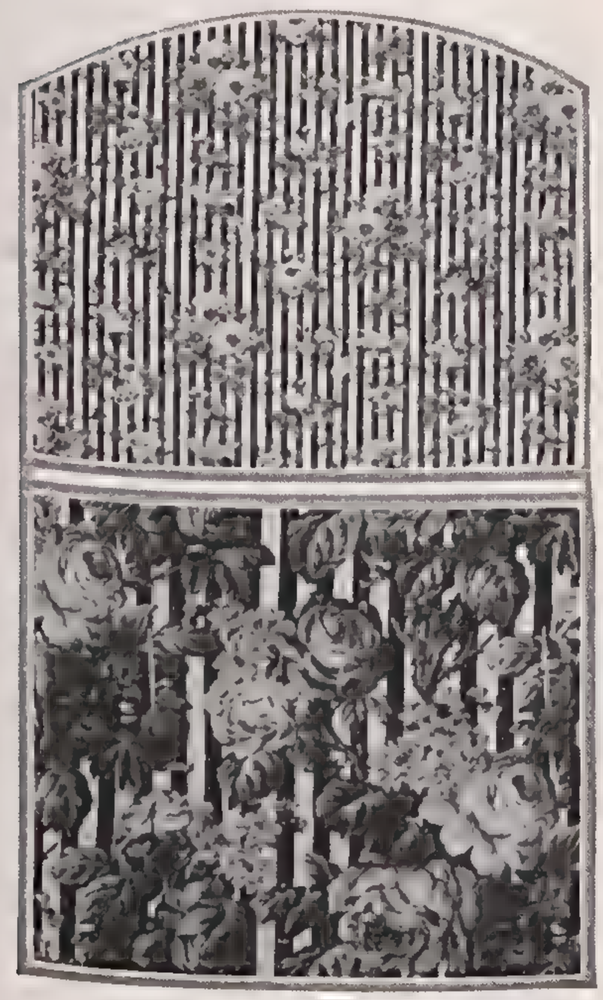


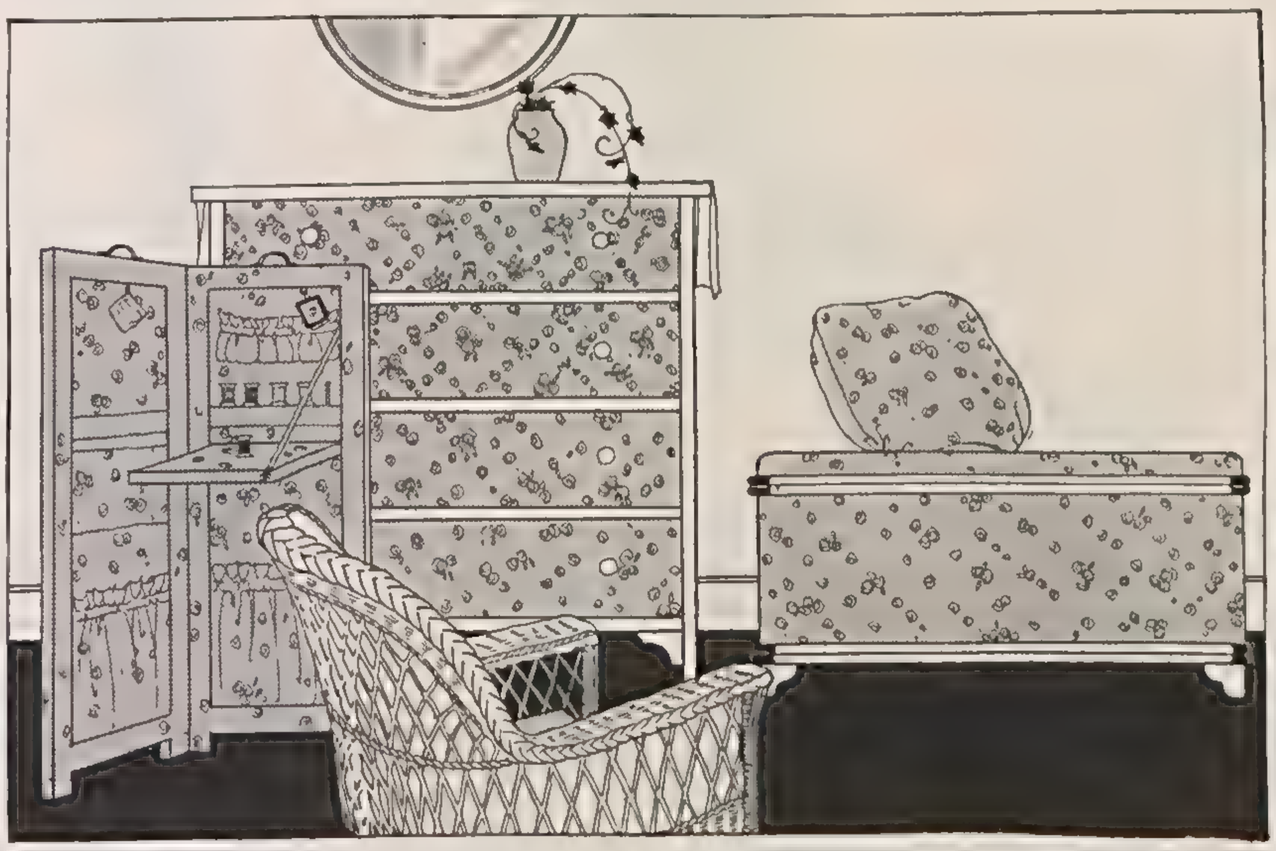
This dignified bedroom set is of mahogany, beautifully enameled in pale gray-green, striped with blue-green. The chest of drawers is very commodious; the dressing-table is especially well arranged; $450

OTHER COUNTRY HOUSE QUESTIONS

The difficulty with most inexpensive country house furniture of this character is that it is generally made in a white enamel finish only. Making it in different color schemes as this firm does, opens endless attractive possibilities of decorative treatment.

An excellent item for use in the country house is a collapsible wardrobe of cretonne. It is strongly made on wire rods and sells for the small sum of $2.98.







There are many odd corners in the country home that yearn for festive bits of furniture such as these cretonne-covered pieces. With cretonne of any of the five patterns shown here, these pieces are priced as follows: the white enamel cabinet, $13.45; sewing-screen, $3.25; utility box, $2.95; chair, $4.50; its cushion, $1.19, purchased separately. Cretonne at lower right, 22 cents; three others, 28 cents

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



Georgette satin, of which we learned the value last year, is a favorite among this season's lustrous fabrics. This frock, suitable for town or country wear, has a plaited skirt; in blue, beige, or gray; $59.50

is finished with heart-shaped jade green ornaments, from which hang green silk tassels. The simple collar is of white Georgette crêpe. A dress of this sort is appropriate for many purposes, either in town or out of it. In flesh-color, white, or any light shade, it is charming for the country; while in dark blue, beige, or gray it is equally good for town wear.

CONTRASTING EMBROIDERY

The gray crêpe de Chine frock sketched at the upper right on this page owes its individuality to its embroidered yoke, which gives the effect of being cut in one with the sleeves and a portion of the bodice. The ever-present embroidery of the season is in this case done in dark blue silk; the dark blue and gray form a most successful combination. In this frock again appears the plaited skirt, and the soft sash is also here,—this time of gray satin stitched in dark blue. The ball buttons are sufficiently decorative to call themselves a trimming;—they are covered with gray crêpe de Chine, with a bit of blue at the base.



This frock conveys the fact that dark blue stitching on a gray crêpe de Chine frock is smart because it is stitching and smart because of its color combination. The plaited skirt insures comfort; $54.50



SATIN, crêpe de Chine, taffeta, and Georgette crêpe are the favored materials for those soft light frocks that are most important factors in the wardrobe for early summer; the sort of frocks that one wears to town for a day's shopping, when the weather is uncomfortably warm for the cloth dress of spring. The satins of this season are supple and high lustred; and Georgette satin, which made its first appearance last season, is a great favorite.

THE USEFUL GEORGETTE SATIN

The street frock sketched at the upper left on this page is of Georgette satin. It is pictured in white, although it may also be had in flesh color. The skirt is laid in fine box plaits (kilted and plaited skirts were never more popular) and the bodice is trimmed only with big white pearl buttons. The sleeves, which are slashed almost to the elbow, fasten with similar pearl buttons, although, if the dress is worn in the country, the sleeves may be left open. The soft sash



(Above) This season taffeta is known by the company it keeps; here, a taffeta frock in beige, navy blue, gray, or black is furnished with sleeves of Georgette crêpe in self color. The little ruffles indicate a discreet melon line; $15.75

(Left) A frock that is dignified and irreproachably effective is this one of Georgette crêpe in beige, blue, or gray, traced with soutache; $25



(Right) The needs of the summer's day are met with the sports suit. This suit has close-fitted shoulders. In raspberry, beige, or soft yellow; $29.50

Taffeta, in combination with other materials, keeps its place very definitely in the wardrobe, particularly when the design calls for a bouffant skirt. We are already familiar with the use of organdy sleeves on a frock of taffeta, as we are with the taffeta dress which has a top part of organdy.

TAFFETA AND GEORGETTE CRÊPE

In the middle of the page is a model which effectively combines taffeta and Georgette crêpe. The skirt has a little ruffled yoke which gives a modified melon effect; the bodice is made surplice fashion. The Georgette crêpe sleeves, of the same color as the dress, are finished by taffeta cuffs with turned back overcuffs of white Georgette crêpe stitched as the collar is, in self color. The belt, which turns over at the top, forms a short panel over the yoke; it is seemingly held in place by novelty buttons like those on the bodice. A dress of this type is a useful addition to the wardrobe. It may be had in beige, gray, navy, blue, or black.

There are certain costumes that endure, with very little change, from year to year; in choosing from among such costumes, a woman has only to select what is the most becoming to her, personally. In summer dresses we see, each year, simple tucked models in crêpe de Chine or tub silk. The blouses for tennis and golf and the country skirts and suits of the Norfolk order change only in the materials of which they are made and in the details of design and trimming. The dress at the lower left and the suit at the lower right on page 90 are good examples of this; each is designed to fill a very decided need. The dress, a cool summer frock of Georgette crêpe over china silk has a skirt embroidered, as is the bodice, with self color braid. It may be had in beige, navy blue, and gray. The suit is particularly well designed; it has a long waist-line, well-placed generous pockets, a narrow collar and revers, short shoulders, and narrow sleeves. It is made of an unusually heavy quality of jersey cloth,—the most satisfactory material for a close-fitting tailored suit of this sort. The skirt is not quite so full as it appears in the sketch. It is very plain, with two pockets at the front, each trimmed with a button. The suit may be had in a wide range of colors, among which are beige, raspberry, and soft yellow; these are among the season's smartest shades.

ENGLISH COUNTRY CLOTHES

At one of the large shops has been inaugurated a very successful plan of obtaining country clothes made after English models, of English fabrics imported especially for the purpose. They are made in the shop, in any desired regular size. The top-coat at the lower left and the suit at the lower right on this page are two of these British models; both are complete in every detail. The materials used in this way are decidedly unusual in character,—the kind that are almost impossible to find except in ready-made London clothes. There are tweeds and other woolen materials with soft colors in a great variety of mixtures, checks, and stripes. Some of these fabrics are rough in finish; one of the rough heavy tweeds combines dull pale blue, pale sage green, and cream color. Of the materials which have a smooth finish, two are especially acceptable. One has a background of a very soft purple mixture, crossed with almost invisible bias stripes in green; the other is a gray and blue mixture with a faint blue stripe, which makes large squares across the material.



Square to look at and flat to feel, is a bag beaded in squares; it is made in black and white, or any other combination preferred; $17



The flat bag is the popular bag this season; this one is flat and round, and comes in beads of bronze and steel, or other colors; $22

Spring bags express the gaiety of the season. We continue to have beads, but beads treated in new ways. There is a diamond-shaped bag at the upper left on this page. It is made of striped moire silk, cleverly beaded by hand in blocks of alternating colors. It is particularly striking in black and white, but it may be had in a number of color combinations. Very smart are flat bags, whether they be square, round, or diamond shaped. At the upper right is a flat bag, hand-beaded in alternating rows of bronze and steel beads on brown silk. It may, however, be carried out in other color combinations. The bead-work on both of these bags is alike on both sides.

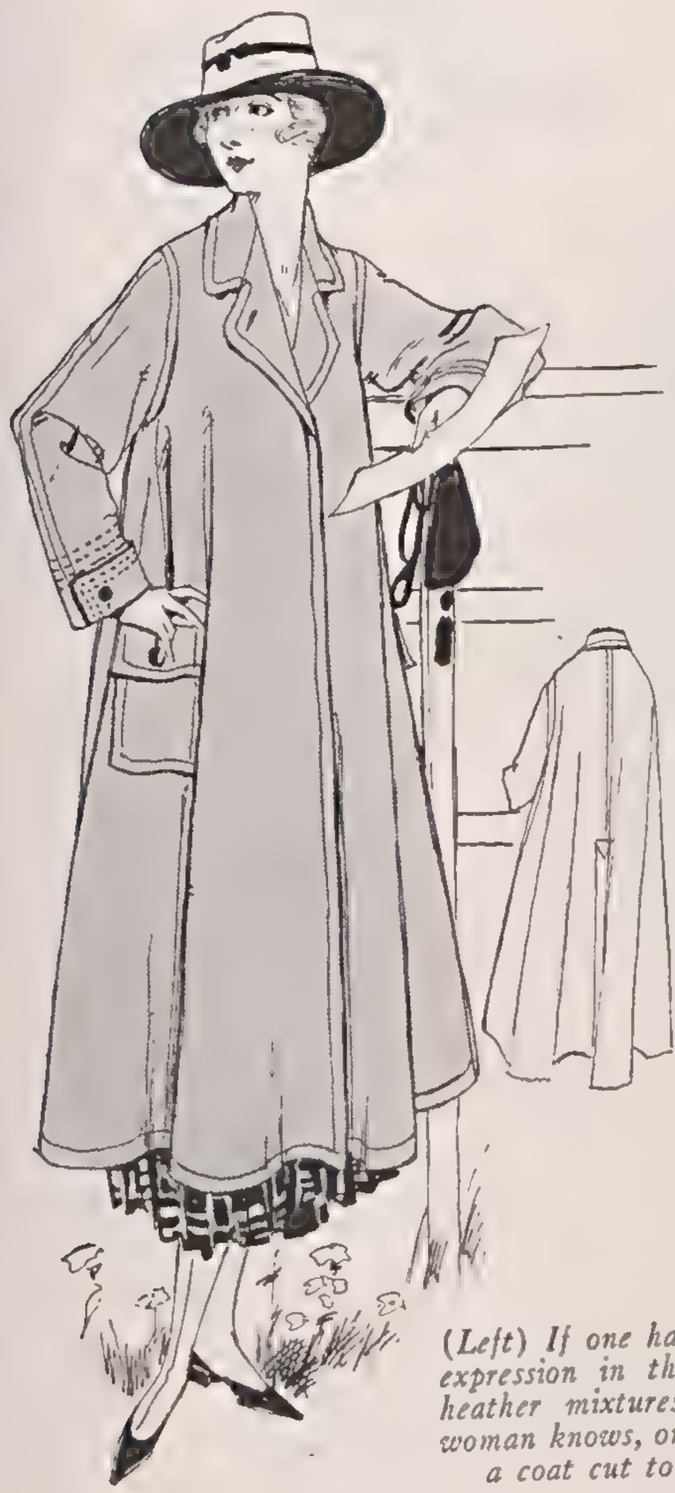
EVEN BAGS COMBINE COLORS

Another bag with a spring-like air is the one at the lower middle on the page; it is made of taffeta and of ribbon edged with a contrasting color. These colors are repeated in the lining of the bag. Very pleasing is a combination of dark blue moire and soft pink-beige ribbon with a dark blue edging, or a combination of dark blue moire and blue ribbon with a beige edging. An unusually smart and practical bag is shown at the bottom of the page. It is of mocha leather in brown or beige; it is eight inches from top to base. It may be had in black with gun metal clasp for mourning wear.

One of the smaller shops specializes on handkerchiefs with colored borders. Examples of these appear in the middle of the page. These Irish linen handkerchiefs have colored borders, attached with hemstitching; the monograms, which come in several styles, are hand-embroidered. A three-quarters inch letter is 30 cents; a three-quarters inch monogram, 40 cents; a one-inch monogram, 60 cents.



Linen handkerchiefs have colored borders hand-hemstitched; 50 cents; hand-embroidered monograms extra; colors are pink, blue, yellow, green, gray, and violet



(Left) If one has longed for self-expression in the tweeds and heather mixtures every Englishwoman knows, one may have it in a coat cut to measure; $45



(Right, above) It's rather saucy, this small taffeta bag; it is dark blue, and has blue-edged beige ruffles; $17



(Left, below) A staunch bag is this of mocha leather in brown, beige, or black; silver or gun metal clasp; $5



(Right) The American woman's well-tailored suit and the Englishwoman's trusty tweed may be combined in a sports suit; in various woolen materials; $45

VOGUE PATTERN SERVICE

In Order to Be the More Attractive Many a Well-designed Blouse Has, as an Attendant Circumstance, a Smart Peplum

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

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NEW YORK CITY: 443 Fourth Avenue
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BALTIMORE: The Flower House Studio, Charles and Hamilton Streets
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LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: Joseph Building, 233 Grant Avenue
SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building



Blouse No. H3829. For sports wear this blouse is both very new and smart; the cleverly cut collar is to be noticed



Blouse No. H3814. The patch pockets and interesting girdle of this blouse are put to a rather unusual decorative use



Blouse No. H3815. It may be slipped on over the head and there are delightfully large and convenient pockets



Blouse No. H3812. A sports blouse is hand-smocked at the center front; it has commodious pockets to recommend it



Blouse No. H3813. The collar and sash are of old-blue cloth, the sports blouse of sand colored cloth patterned in blue

A complete description of these and the following patterns will be found on pages 108 to 112

SPRING REQUISITES ARE THE FROCK AND COAT COSTUME, THE SPORTS SUIT, AND THE SEPARATE COAT

A complete description of these patterns will be found on pages 108 to 112



Coat No. H3714; skirt No. H3715. The back and the belt of this coat may be cut in one piece, and that insures a becoming line



Coat No. H3692; skirt No. H3693. The collar, the cuffs, and the lower edge of the coat are to be noted



Coat No. H2918. The separate coat of satin may be worn over the frock of voile or crêpe



Coat No. H3509; skirt No. H3510. The skirt is of a comfortable width; the length of coat is excellent



Coat No. H3675; skirt No. H3676. Each seam of the coat has been cleverly placed to insure a youthful smart line



Coat No. H3686; skirt No. H3687. In a satin suit, the waistcoat and collar are cut in one for distinction



Coat No. H3824; frock No. H3825. The frock and coat costume has a dress of chiffon and satin. The coat is of satin

Coat No. H3682; skirt No. H3683. This coat is equally effective when closed or when worn open

SILK JERSEY AND SPORTS SILKS DEMAND SIMPLE DESIGNS IN SPORTS SUITS AND IN SUMMER FROCKS



Frock No. H3425. The ingeniously cut pockets of this one-piece frock deserve admiration for their smart line

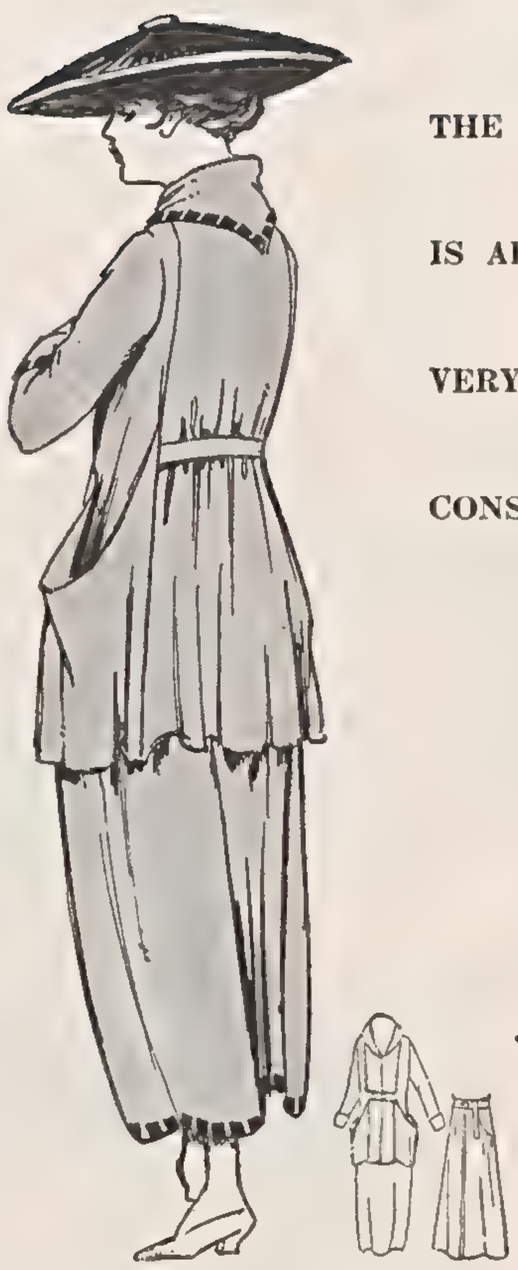


Coat No. H3711; skirt No. H3712. Blue velvetine is suggested for the coat, and the two-piece skirt of silk may be either in matching or contrasting material

A complete description of these patterns will be found on pages 108 to 112



Coat No. H3712; skirt No. H3713. A suit of sports silk may be worn buttoned high or rolled open from the waist-line



Coat No. H3760; skirt No. H3761. Here the "tonneau" silhouette is given by the well-cut draped pockets of the coat







Frock No. H3721. For silk or wool jersey cloth is designed a frock to slip on over the head; the lines are very simple

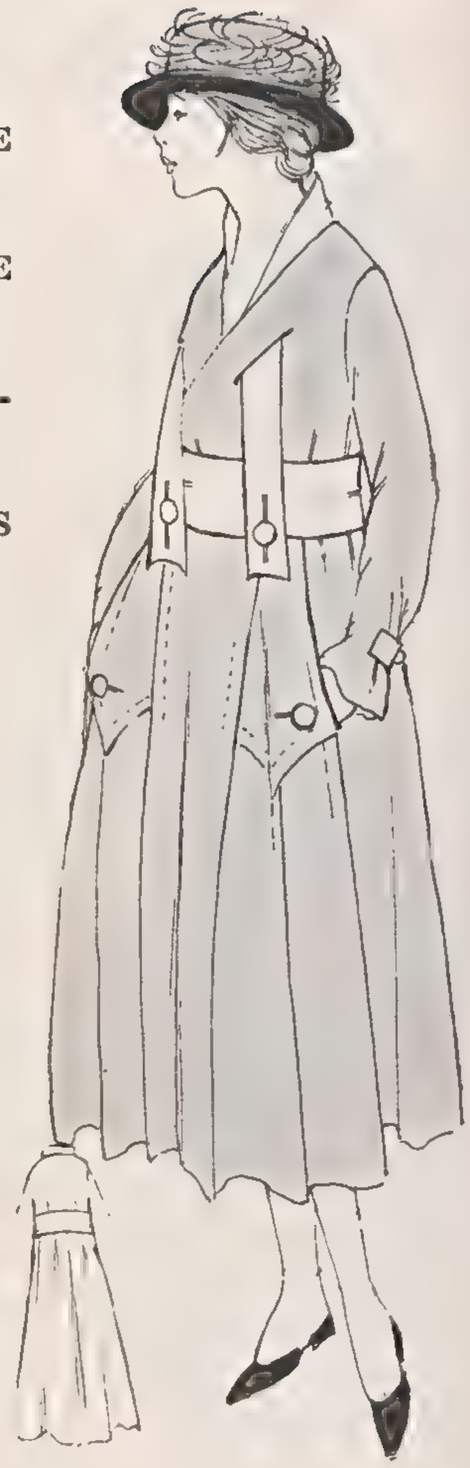
THE SMARTEST SILHOUETTE IS ALSO ACHIEVED BY THE VERY SIMPLEST OF WELL-CONSIDERED SMART LINES



Coat No. H3762; skirt No. H3763. Side sections of the simple coat and the pockets are cut in one piece. The skirt is two and a quarter yards wide



Waist No. H3826; skirt No. H3827. Bordered foulard or voile suggests itself as a suitable material for this new design



Waist No. H3653; skirt No. H3654. The collar and belt are of contrasting materials; the big buttons are of enamel





Frock No. H3545. A one-piece frock has the sides of the bodice cut to turn up into pockets which may be embroidered



Frock No. H3805. A Georgette crêpe frock may be trimmed effectively with wide bandings of net embroidered, perhaps, in oriental colors



Frock No. H3806. Venetian lace or embroidery in conventional design may be used with equal effect on a frock for voile or chiffon



Waist No. H3617; skirt No. H3618. The overwaist may be of beaded chiffon, the skirt may be crêpe in contrasting color

THE MOST APPROVED FASHIONS OF THIS SEASON ARE HERE INTERPRETED AS SIMPLY AS MAY BE

A complete description of these patterns will be found on pages 108 to 112

(Left) Waist No. H3821; skirt No. H3822. Inverted plaits interpret the melon silhouette in a becoming fashion

(Right) Waist No. H3173; skirt No. H3174. The lower section of the back and the belt are of one piece



Waist No. H3422; skirt No. H3423. A frock of pongee; the sleeves and the upper portion of the skirt are of Georgette crêpe







Frock No. H3720. This dress would be attractive in either jersey or sports silk with enamel buttons as sufficient trimming

BLOUSES FOR GEORGETTE CRÊPE, SKIRTS OF SOFT LINES, AND A SHORT SATIN COAT



Blouse No. H3811. A blouse that may be slipped on over the head has a collar to be worn buttoned or unbuttoned



Blouse No. H3394. The overblouse, which may act as a separate coat, and the underblouse are included in one pattern; price 50 cents



Blouse No. H3629. A well-cut chemise blouse may be of satin with the underblouse and sleeves of Georgette crêpe



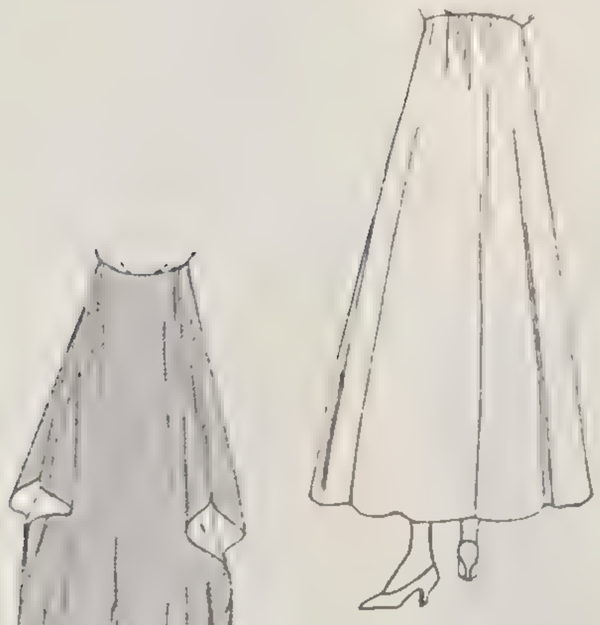
Blouse No. H3664. A kimono-cut blouse which may be opened at side front or center back



Blouse No. H3740. Bands of Chinese embroidery would accentuate the good lines of this unusual chemise blouse



Blouse No. H3662. The banding as well as the belt and bag may be of gay bead embroidery



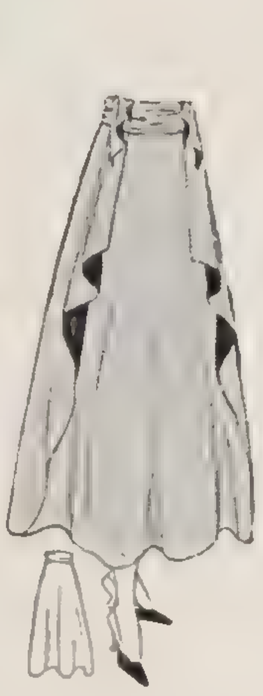
Skirt No. H2756. A two-piece skirt with raised waist-line is three yards wide

Skirt No. H3271. One way to achieve the approved new silhouette with the draped skirt



Skirt No. H3418. A skirt that hangs straight from the deep fitted yoke is suitable for voile

A complete description of these patterns will be found on pages 108 to 112



Skirt No. H3257. A two-piece circular skirt for satin or crêpe has well-draped side panels



Skirt No. H3252. A two-piece skirt which measures two yards in width



Skirt No. H3816. A skirt for satin or sports silk achieves the new silhouette in a new manner





A complete description of these patterns will be found on pages 108 to 112





Blouse No. H3450. A two-material blouse has a surplice collar and turn-back cuffs

Blouse No. H3665. A frilled blouse that may be slipped on over the head is most becoming



Collars No. H3830. Four of the newest and most favored collars of the season are included in this one pattern; price, 50 cents



Skirt No. H3817

Blouse No. H3333. A tailored shirt designed for tub silk or handkerchief linen has the new tucked bosom



Skirt No. H3818



Skirt No. H3668

SKIRT AND BLOUSE PATTERNS WHICH ARE UNUSUAL, AND COLLARS WHICH MAY ADD FURTHER DIVERSITY

Blouse No. H2880. Hemstitched seams emphasize becoming lines on the collar and the front of the blouse



Skirt No. H3819



Skirt No. H3140



Skirt No. H3667



(Left) Blouse No. H3153; skirt No. H3154. Contrasting materials are smart



Blouse No. H3334. A long overblouse with set-in sleeves is laced in the front



Blouse No. H3061. A two-piece smocked overblouse is cut with raglan sleeves



(Right) Waist No. H2869; skirt No. H2870. Buttons align blouse and skirt

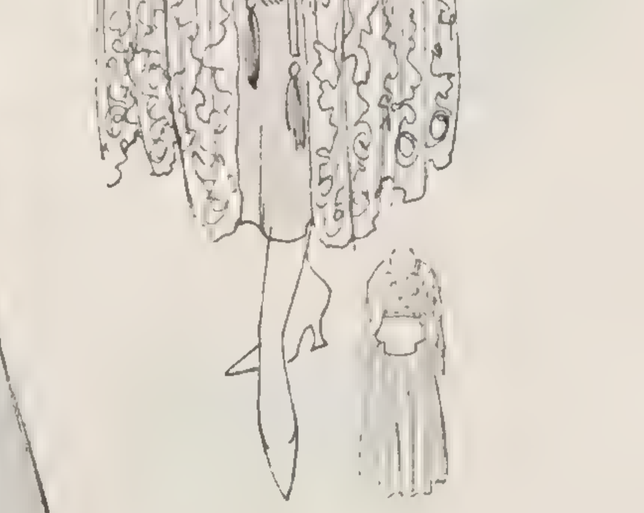
SIMPLE EVENING DRESSES IN MAKING WHICH FILMY MATERIALS MAY BE USED



Waist No. H3453; skirt No. H3454. The bodice may be of emerald, the skirt of flesh-color, satin



(Right) Waist No. H3543; skirt No. H3544. Flouncing may be effectively used here



A complete description of these patterns will be found on pages 108 to 112



Frock No. H3626. This is a simple and effective way to make a becoming skirt drapery

AMONG OUR FROCKS WITH TRAINS, ONE WITH TWO TRAINS IS DOUBLY POPULAR



Waist No. H3701; skirt No. H3702. An evening frock of amber satin is weighted with amber tassels



(Left) Waist No. H3541; skirt No. H3542. The tulle frock is hung over a metal tissue skirt



Frock No. H3703. A frock which is made in two pieces has a graceful overdrapery of chiffon



(Right) Waist No. H3548; skirt No. H3549. A black satin frock needs no trimming but flowers

Frock No. H3699. This is a simple way to make a frock of metallic brocade and metallic lace

(Left) Waist No. H3798; skirt No. H3799. The double train may be looped up as drapery



Rompers No. H3787. The simplest way to cut rompers is with the fold at the bottom



Frock No. H3650. A frock which opens at the center front is trimmed with large buttons and a small amount of hand-smocking



Smock No. H3788. A play smock pattern which includes trousers is sure to be popular



(Left) Frock No. H3379. Double-collared and smartly cuffed in crisp organdy is this frock





(Right) Smock No. H3073. This practical play smock includes trousers for sports wear



Smock No. H3075 The likeness of an English carter's smock is serviceable for play



(Above) Frock No. H3828. The choice of material will classify this model as a play dress or as a party frock



(Left) Coat No. H3117. The raglan sleeve and pockets are smart



Rompers No. H3011. A boy's romper which is open in back at the center of the waist

A complete description of these patterns will be found on pages 108 to 112



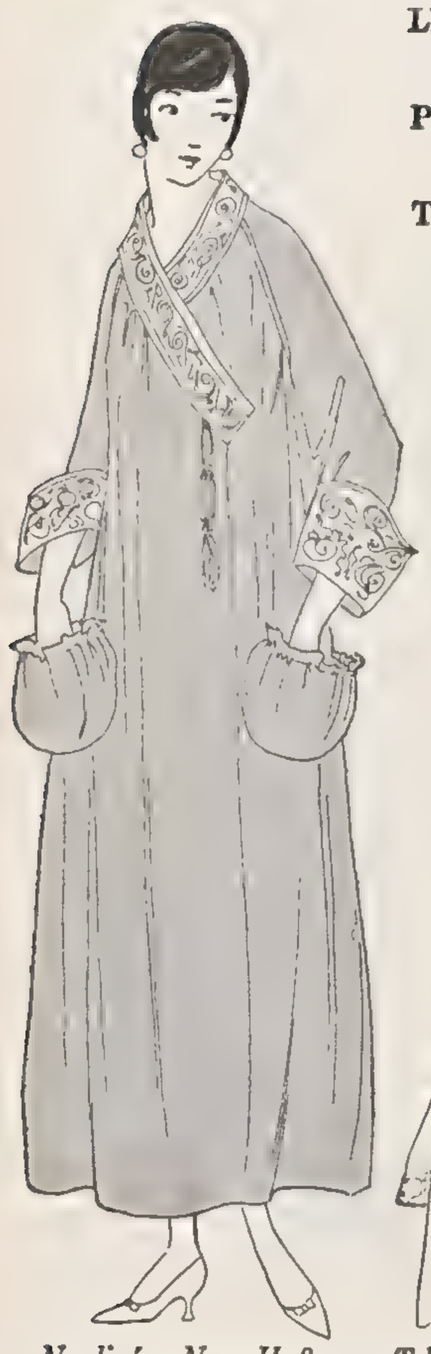
(Right) Frock No. H3447. Decidedly worth while is the slip-on dress

CLOTHES THAT FACILITATE THE HARD WORK OF PLAY AND ALSO FACILITATE THE IMPORTANT LABOR OF LAUNDERING

LINGERIE MADE IN FEW PIECES COMES TO LIGHTEN THE SEAMY SIDE OF LIFE

THE NEGLIGÉE APPEARS IN MANY FORMS, ALL OF WHICH ARE MUCH TO BE DESIRED

A complete description of these patterns will be found on pages 108 to 112



Negligée No. H3820. This negligée with pockets is made to be worn on a sleeping-car



Lingerie No. H3786. This pattern includes combination, chemise, and nightgown



Nightgown No. H3823. It might be a room robe, but it is a two-material nightgown



Pajamas No. H3660. This pajama pattern is made up of a coat and full trousers



Negligée No. H3296. A kimono cut in four pieces has patches of hand-done trimming



Negligée No. H3285. Lace ruffles in lieu of sleeves simplify the making of this jacket



Negligée No. H3706. Over a two-piece underdress is worn a chiffon jacket, ribbon-ruffled

Pajamas No. H3114. This deeply ruffled pajama pattern is designed for tub silk



Combination No. H2800. This combination is cut in but a single piece



Chemise No. H3439. The front and back are in one piece, the fold at the bottom

Chemise No. H3272. Circular side sections are attached to front and back

the soup of the epicure



The best soup is bought, not made at home

The woman who said that "the best soup comes out of a can" served Franco-American regularly in her home and had learned her lesson by actual experience.

Women who realize the truth of this—and their number increases every day—no longer subject themselves to the needless annoyance of having the soup made at home. They purchase Franco-American Soups not only for their superior and exclusive quality, but also because of their convenience and downright economy (quality and satisfaction considered).

Such a soup as the Franco-American Vegetable Thick—just to cite one example—is altogether beyond the home kitchen. Its many different ingredients are selected and combined with the care of the *professional* soup-maker who inherits three generations of his art. Pure, strong, appetizing beef juices are combined with the choicest of delicious tomatoes, carrots, onions, turnips, cabbage, leeks, celery, peas, barley, aromatic herbs and spices.

The taste of it is a thing to be long remembered—and oft repeated!

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***



Franco-American Soups

Tomato	Mock Turtle	Vegetable Thick
Chicken	Chicken Gumbo	Ox Tail Thick
Clam Chowder	Consommé	Clear Vegetable
Chicken Consommé	Pea	Clear Ox Tail
Beef	Julienne	Mulligatawny
Bouillon		Mutton Broth

Green Turtle Thick (45c) Clear Green Turtle (60c)

Franco-American Broths

for invalids and children (well or sick) are made of the finest meat stocks obtainable. They are clarified to a beautiful transparency, are pure, beneficial, safe (sterilized). They are all ready to serve. They are splendidly efficient in promoting digestion. Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP

DREICER & Co
Jewels
FIFTH AVENUE *at* FORTY-SIXTH
~ NEW YORK ~

Oriental Pearls

NECKLACES, BEAUTIFULLY MATCHED AND GRADED; ALSO LOOSE PEARLS OF GREAT RARITY FOR ADDITION TO CENTRES MAY ALWAYS BE SELECTED FROM THE DREICER COLLECTION OF ORIENTAL PEARLS

DREICER & Co
Pearls
FIFTH AVENUE *at* FORTY-SIXTH
— NEW YORK —
BRANCH AT CHICAGO

SOCIETY

Births

NEW YORK

Osborn.—On February 26, to Mr. and Mrs. Henry Fairfield Osborn, Jr., a daughter.

Deaths

NEW YORK

Barbour.—On March 1, Colonel William Barbour.

Breese.—On March 12, at her residence, France Tileston Breese, wife of James L. Breese, and daughter of the late Major General Robert B. Potter.

Britton.—On February 27, at his home, Charles Price Britton.

Burnham.—On February 28, Charles Luther Burnham.

Davies.—On March 8, at Ways, Georgia, Julien Tappan Davies.

Erving.—On March 7, at his residence, John Erving, son of the late Colonel John Erving, U. S. A.

Howe.—On March 4, at his residence, John Kasson Howe.

Katte.—On March 4, at his residence, Colonel Walter Katte.

Kernochan.—On February 26, at her residence, Catherine Lorillard Kernochan, widow of James P. Kernochan.

Porter.—On March 1, at his home, Clarence Porter.

Shrady.—On March 3, Martha Morison Shrady, widow of George Shrady.

PHILADELPHIA

Mason.—On March 7, at his residence, Frederick Thurston Mason.

Morgan.—On March 4, at his residence, Charles Eldridge Morgan.

PITTSBURGH

Guthrie.—On March 8, in Tokio, George W. Guthrie, American Ambassador to Japan.

WASHINGTON

Fahnestock.—On March 2, in St. Augustine, Florida, Gibson Fahnestock.

Forbes.—On March 9, Brigadier General Theodore Frelinghuysen Forbes, U. S. A.

Engagements

NEW YORK

Buckner-Royall.—Miss Mary Olive Buckner, daughter of Mr. Thomas Aylette Buckner, to Mr. William Lawrence Royall of Richmond, Virginia.

Goodrich-Skerrett.—Miss Margaret Goodrich, daughter of Mr. John C. Goodrich, to Mr. Harry Harland Skerrett, Jr., son of Mr. Harry Harland Skerrett.

Grant-Baker.—Miss Lina Wellington Grant, daughter of Mr. Lincoln Grant, to Mr. Edwin Howard Baker, Jr., son of Mr. Edwin H. Baker.

Hunt-Rives.—Hiss Helen Hunt, daughter of Mr. Leigh Hunt, to Mr. F. Bayard Rives, son of Mr. George L. Rives.

Iddings-Rocke.—Miss Elizabeth Iddings, daughter of Mr. Lewis Morris Iddings, to Major Cyril Rocke, of the Irish Guards.

Ingalls-Robertson.—Miss Gladys Ingalls, daughter of Mrs. Melville Ingalls, to Mr. Malcolm Arnold Robertson, First Secretary of the British Embassy in Washington.

Kissel-Eaton.—Miss Ina A. Kissel, daughter of Mr. Rudolph H. Kissel, to Mr. Henry Taft Eaton.

Swan-Howden.—Miss Elizabeth Floyd Swan, daughter of Mr. William L. Swan, to Mr. Henry Fuller Howden, of Savannah, Georgia.

Wheeler-Beltzhoover.—Miss Ruth Audley Britton Wheeler, daughter of Mr. William A. S. Wheeler, of Natchez, Mississippi, to Mr. Melchoir R. Beltzhoover.

CHICAGO

Frost-Bartlett.—Miss Marie Frost, daughter of Mrs. Albert Frost, to Mr. Valentine C. Bartlett, son of Mrs. Charles Leffingwell Bartlett.

PHILADELPHIA

Meade-Wood.—Miss Salvadora Meade, daughter of Mrs. George Meade, to Mr. Prescott Erskine Wood, of New York.

PITTSBURGH

O'Neill-Taft.—Miss Marguerite Temple O'Neill, daughter of Mrs. Joseph A. O'Neill, to Mr. William Howard Taft, 2nd, son of Mr. Henry Waters Taft.

Scaife-von Hoevenberg.—Miss Eleanor Marcelin Scaife, daughter of Mr. William Marcelin Scaife, to Mr. Rudolph von Hoevenberg, son of the late James D. von Hoevenberg.

Weddings

NEW YORK

Ivison-Lyle.—On April 10, at the bride's home, Mr. Sterling H. Ivison, and Miss Lisbeth Moore Lyle, daughter of Dr. Alexander Lyle.

White-Stewart.—On March 3, at the bride's home, Mr. Robert V. White, son of Mr. C. M. White, and Miss Marjorie B. Stewart, daughter of Dr. George D. Stewart.

Weddings to Come

NEW YORK

Clark-Duane.—On April 28, in St. James's Church at Elberon, New Jersey, Miss Felicity Campbell Clark, daughter of Mrs. W. Campbell Clark, to Mr. Richard Bache Duane.

Colt-Dickey.—On May 12, at Curry Farm, the country home of the bride's parents, at Garrison, New York, Miss Catherine D. Colt, daughter of Mr. Richard C. Colt, to Mr. Charles D. Dickey, Jr., son of Mr. Charles D. Dickey.

Coxe-Riddle.—On April 21, Miss Elizabeth Davies Coxe, daughter of Mr. Macgrane Coxe, to Mr. Post Riddle, Acting Chaplain of the flagship Pennsylvania of the Atlantic fleet.

Fitch-Dickinson.—On April 28, Miss Katharine Ramsden Fitch, daughter of Dr. Allen Fitch, to Mr. Edwin Boynton Dickinson.

Vogel-Butt.—On April 21, in St. Mary's Episcopal Church, Tuxedo Park, New York, Miss May Frances Vogel, daughter of Mr. Herman Vogel, to Mr. L. Havemeyer Butt, son of General McCoskry Butt.

BOSTON

Johnson-Talcott.—On April 14, in the Old South Church, Miss Mary Stoddard Johnson, daughter of Mr. Arthur S. Johnson, to Mr. James Talcott, Jr., son of the Reverend J. Frederick Talcott.

PITTSBURGH

Kay-Schoonmaker.—On April 28, Miss Lucy Starling Kay, daughter of Mr. Frederic Goddard Kay, to Mr. James M. Schoonmaker, Jr.

ST. PAUL

Ames-Wright.—On April 21, Miss Margaret Ames, daughter of Mr. Charles W. Ames, to Mr. Cushing Frederick Wright, son of Colonel Frederick P. Wright.

Perkins-O'Brien.—On April 18, at the bride's residence, Miss Helen Perkins, daughter of Mr. W. L. Perkins, to Mr. Gerald O'Brien, son of Mr. Christopher O'Brien.





GOOD YEAR
CORD TIRES

A try at Doubles, before the Burlingame Country Club, Burlingame, Cal.

THOSE with whom economy in tire equipment is a consideration, should not permit the slightly higher purchase price of Goodyear Cord Tires to deter them from enjoying their many advantages. While it is true that these tires cost a little more initially, their superiority in service is such as to make them cost appreciably less in the end; and the savings they effect in fuel and power easily overload the balance on the side of thrift.



CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women



WHISPERS *to* THE GIRL WITH NOTHING *a* YEAR

A THOROUGH understanding of herself must govern the life of the girl who wishes to combine unlimited chic with a limited income. She who has recognized herself has done much toward being smartly dressed. She must discover what style of hats and gowns she can wear and swear an oath of eternal fidelity to them, no matter how attractive other fashions may be. The girl who is at her best in severe things must let no frills and furbelows, no blushing roses and beckoning streamers lure her from her straight and narrow path. She who was built just for quaint frocks and naive hats must spend all her time in them, no matter how ardently she may desire dashingly severe hats and daringly plain costumes. Knowing what not to wear is the science of smart dressing.

The tailored suit is the foundation on which the girl with nothing a year builds her success. There is nothing that can take its place. If she is wise, she chooses a suit of simple conservative lines,—oh, how weary one does become of those extreme affairs—and she confines herself to dark or neutral colors. Brilliant and unusual colors are all very well in the practically boundless wardrobe, but woe betide her who chooses a gay color for the suit she must wear every day and all days. Not only does she become unbearably tired of it, but so do all her friends. A suit of navy blue, gray, tan, or black, worn with fresh white collar and cuffs or a crisp blouse, never becomes tiresome and always looks fresh. Shoes and blouses, too, should be modest of color and cut, yet all these should be the best of their kind. It is unwise, in the long run, to pay less than sixty dollars for a suit, ten dollars for shoes, or five dollars for even the simplest blouse. It is rather a blow at first to "nothing a year," but it is true economy, for good clothes, like good friends, wear well. The wise woman chooses her clothes not for the way they look now, but for the way they will look a year from now.

THE ONE AND ONLY EVENING GOWN

As to evening dresses, if one may have but one, she should choose black, by all means. A combination of black satin and net is both smart and charming. With this should be worn black satin slippers with no ornaments, a scarf of tulle of some bright color, and perhaps a string of small pearls. Save for these pearls, it is a very good plan for the girl with nothing a year to omit jewels, for they do not harmonize with her simple costumes. Small pearls are better than large ones, for the limited wardrobe. A string of pearls, a length of brilliant tulle, a gorgeous flower, a vivid fan,—these are the things that make one gown do the work of many. One is conscious, not of the neutral background, but of the vivid spot of color given by the accessory, which can be changed often.

Hats, too, should be conservative both of color and design. Veils do much to make a hat smart and unusual. The veil is the best friend of the girl who would be well-groomed, for it keeps her hair just where she wants it to be. As for gloves, for dress wear one may be satisfied with nothing but the finest white kid; for everyday, however, white doeskin gloves, which may be washed at night, are most practical. Those which pull on over the hand are perhaps the smartest. Furs are another important factor. For everyday wear, skunk is both practical and good to look at, while for evening, a scarf of white rabbit lined with white crêpe de Chine is charming,—and inexpensive.

The girl who buys good lingerie is wise in her generation, for, though it may cost a bit more than she likes to think about, it wears for an unlimited time. Perfectly plain vests and bloomers of pink Italian silk—the pink is better after washing than is the white—are most practical. Camisoles of white crêpe de Chine, either hemstitched or trimmed with simple lace are good. One will find that shoulder straps of ribbon fit better than those of the material. Should one not care for silk lingerie, she may buy perfectly plain chemises or nightgowns of very fine material at small cost. Then motifs of lace or hand embroidery may be bought and applied to the garment, and the result is a charming piece of lingerie at an amazingly low price.

AN EVENING GOWN REINCARNATE

Negligées are the next things to think about, and there are many ways in which lovely negligées may be made from old evening gowns. Crumpled drapery may be removed, the gown sent to the cleaner's, and with a new piece of chiffon, a lace scarf, or a strip of fur from another gown, a really pretty negligée may be created. For instance, an evening gown of white satin with a lace bodice and a drapery of pink chiffon was ripped apart. The satin skirt, which had been draped, was hung straight, the lace bodice was left as it was and the gown sent to a reliable cleaner. Then, from four yards of new blue chiffon at one dollar and a quarter a yard, was made a very full coatee on the lines of a long Russian coat that fell to the knees. This was bordered at the hem and on the bottom of the long full sleeves with fur from a last season's suit; and a fur collar and a girdle of lavender satin were added. In another case, a white satin evening gown that had become discolored so that it would not clean perfectly, was dyed a pale lavender; over it was thrown a long loose drapery of pale blue chiffon, hiding the slight discoloration. With a gown that hangs straight, it is only necessary to buy a square of chiffon, cut a slit exactly in the middle for the head, have the slit and the edges of the square picoted, and slip it on over the head; it hangs in lovely graceful folds. Several such scarfs, of various lengths, may be worn over the same slip, giving different effects.

"To nothing a year" collars are always important, and, though hand-embroidered collars are almost unbearably expensive, it is possible to obtain the same effect by using the hand-embroidered edging, which may be bought by the yard. It may be had in all widths, from half an inch to six inches, and it costs anything from seventy cents to five dollars a yard. Some of this hand-embroidered edging may be basted to the edge of a bit of fine white batiste, cut in the desired shape of the collar. Then all one needs to do is to send it to a shop and have it hemstitched to the batiste,—and they have a pleasant habit of doing this hemstitching for only ten cents a yard. Exquisitely fine embroidered or lace-trimmed handkerchiefs may also be transformed into collars and cuffs.

A FINAL WHISPER

There are many details that go to the making of a costume. A jade ornament, worn on a black ribbon, or an unusual pin—unusual does not necessarily mean expensive—may add the note of color that gives character to a gown. The essential thing is to maintain in all ornaments the same air of dignified simplicity which is maintained in the costume.

All these are the things that make nothing a year appear to be a great deal a year. Grooming is the most important thing of all. No costume can be successful unless its wearer's hair, complexion, and finger tips are well-groomed. Better a fresh complexion than a Paris gown,—better a careful coiffure than a tiara.



Motor Mode
is set by the
Hudson Super-Six

The motor-world looks each season to Hudson; for Hudson creates mode. Not a line or detail is plagiarized. We make it unnecessary to buy custom-made bodies for exclusiveness in design. This spring, on Fifth Avenue, on the parkways and boulevards, observe the closed cars that pass, for more and more are being used for all-year service. The finest are Hudsons.

In no car at any price is found such sumptuous luxury, restrained in the excellence of good taste. Limousine and Town Car upholstering is done in our new two-tone effect. You have a wide range of choice in hues and tints.

The handles, the telephones, the dainty clock are all finished in French enamel. Every convenience is at your hand. At right, the woman's vanity box, with places for card case, perfume, toilet whims. At left the man's smoking service. Both fit flush in the sides.

A step-flash illumines the opening of the doors. Inside the lights are diffused through a specially tinted glass.

Our two convertible models have wide vogue. They are the Touring Sedan, seven-passenger, enclosed, and the Cabriolet, or three-passenger type. The convertible principle is identical in both—sound, simple, facile.

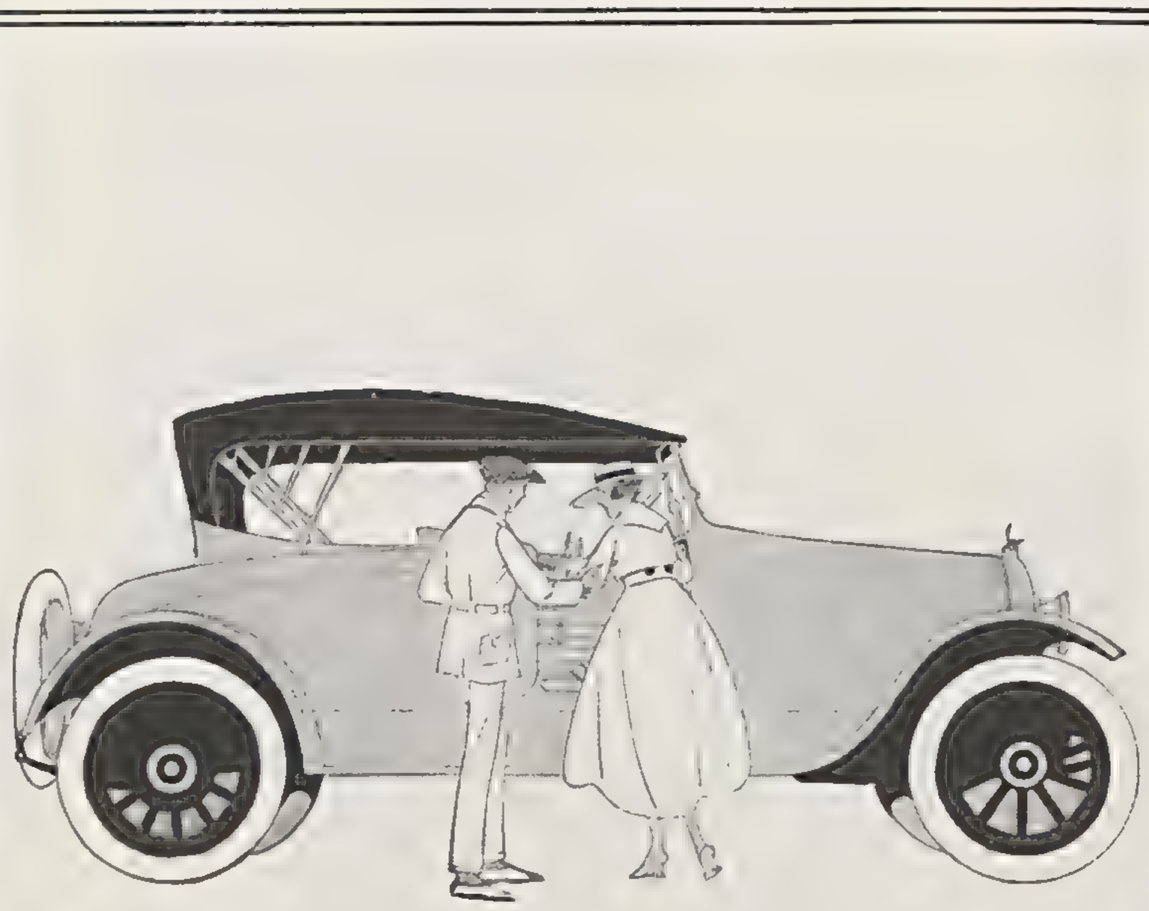
The eight Hudson closed models comprise an absolutism of design. To persons sensitive of beauty, their serene, thoroughbred poise will appeal as kind to kind. They join luxury and serviceability in an exquisite unity.

The Hudson Super-Six closed cars are for men who prize endurance and superlative performance, and for women who seek true beauty.

Phaeton, 7-passenger	**$1650**	**Town Car**	**$2925**	**Town Car Landaulet**	**$3025**
Cabriolet, 3-passenger	**1950**			**Limousine**	**2925**
Touring Sedan	**2175**			**Limousine Landaulet**	**3025**

(All prices f. o. b. Detroit)

HUDSON MOTOR CAR COMPANY, Detroit, Michigan



THIS Club Roadster is true to its name. The charm of its European design distinguishes it from all other cars of any price. Its seats are just as comfortable and inviting as those big chairs at the Club and are finished in real tan Spanish leather. The aisle between the front seats allows easy entrance to the rear. The backs of the former are upholstered all the way down to the floor—in keeping with the refinements of a handsomely appointed club room.

Moon cars have surplus power. Year after year they serve their owners silently and faithfully. Surprisingly low-priced, they combine a soundly constituted chassis with a distinctively comfortable and comely body.

Six-43 $1395 Touring and *Club* Roadster

Six-66 $1690 Touring and *Club* Roadster

MOON CARS

A few Moon features

Red Seal Continental motor—Delco starting, lighting and igniting system—motor-driven tire pump—Rayfield carburetor—slanting windshield—complete chassis and body equipment.

Prices subject to advance without notice.

MOON MOTOR CAR CO., ST. LOUIS, U.S.A.

FOR THE HOSTESS

SINCE the war has closed foreign resorts and their cuisinerie to the epicurean, he has turned to the simpler American school of cookery and found in it a source of fresh untried delights. This was demonstrated at one of the first dinners given at Palm Beach this year. Mr. E. Clarence Jones of the Metropolitan Club set the social ball rolling by giving a delightful dinner dance at the new Palm Beach Country Club, a small and intimate affair which marked the real opening of the season's entertaining. Eighty sat down to dinner on the broad screened veranda. Many others were bidden for the dancing afterward. The dinner was a notable example of the return to the purely American cuisine. Where, indeed, does one find clear green turtle soup as delicious as here, and does not Florida pompano run a close race for supremacy with its Mediterranean cousin, the mostelle of the Côte d'Azur?

Happily, such a menu as that presented his guests by Mr. Jones may be duplicated almost anywhere in the United States, thanks to the perfected method of cold storage shipments, although perhaps for Florida pompano another fish would better be substituted in regions as far removed as the Pacific coast.

The menu follows:

Hors d'œuvres Imperial

Clear Green Turtle Soup

Filet of Pompano, Meunière
Cucumbers Paprika

New Asparagus, Hollandaise

Roast Young Chicken
Grilled New Potatoes New Peas

Hearts of Romaine

Nesselrode Pudding

Small Cakes
Coffee

Pommery Nature, 1906

Many delightful luncheons served at the Palm Beach Country Club also followed the American style of cooking; of these, the following menus are typical:

Strained Gumbo in Cups

Fried Chicken, Maryland Style

Sweet Potatoes, Dixie

Hearts of Romaine

Vanilla Ice Cream
Cakes

Coffee

Hors d'œuvres

Chilled Tomato Broth

Fried Kingfish
Tartar Sauce, Cucumbers

Fresh Mushrooms under Glass

Florida Pineapple

Coffee

Supreme of Crab Flakes

Cream of Tomato Soup

Minced Sweetbreads in Cream
Potatoes Anna

Hearts of Lettuce, Russian Dressing

Lalla Rookh
Coffee

Rhine Wine Cup

A new tea-house at Palm Beach this season is the Hartsook Tea-house, situated in the palm garden at the rear of the new Fashion Beaux-Arts Building, along the northern shore of Lake Worth. Miss Hartsook, who acts as the gracious hostess, is aided by a colored Mammy who presides over the immaculate little kitchen and makes the wonderful beaten biscuits and the other good things that are giving the place a vogue with those who hunger for real home cooking. Some typical southern luncheons were given there during "tennis week." A novel feature of another tea-house, the Plantation, is that those who wish to give little suppers there may cook their own meals if they so desire. The Hut of Happiness on the south shore of Lake Worth at Royal Park, also hands its key and cupboards over to those who wish to roll down in a wheel chair and cook their own breakfasts. The entire place is theirs and there is not even a person in sight to collect the bill. The money for change is in a little jug, and from it the trusting proprietor allows the amateur cooks to make their own change. The Old Plantation serves especially delicious luncheons; two of them follow:

Shrimp Cocktail

Chicken Gumbo Soup

Mammy's Fried Chicken, Cream Gravy

Grilled Yams Corn Custard
Dixie Hot Biscuit
Lettuce Salad

Lady Baltimore Cake

Buttermilk
Iced Tea

Grape Fruit Cocktail

Cream of Fresh Tomato Soup

Broiled Oysters

Cold Baked Ham, Potato Salad

Mammy's Beaten Biscuit

Waffles with Honey in the Comb

Frozen Egg Nogg
Fruit Punch

Coffee

There is a delightful drink called ambrosia, which is made from Indian River oranges, grapefruit, and grated fresh cocoanut; and a new cocktail combination may be found at Bradley's, their special Polo cocktail. It is so far removed from the ordinary Polo, or "Orange Blossom," as the same drink is called in the north, that it is worth experimenting with. Instead of equal parts of orange juice and gin, the juices of oranges, grapefruit, and fresh limes are used in equal parts, and gin in quantity equal to the combined juices is then added. Some people like merely a soupçon of lime, others make it one third of the whole; but the result is happy in either case.

Another cocktail invented for a special luncheon at Palm Beach lacks a name. For six cocktails, six jiggers of gin are taken, one of grapefruit juice, one of orange juice, one of tangerine juice, two of Bacardi rum, and a bit of orange peel. Lime juice may be substituted for the tangerine juice; then the whole is shaken well and served with a cherry in the bottom of each glass.

OF PALM BEACH INVENTION

Many women who attend the morning concert on the Breakers Porch are taking a pleasant tipple, non-alcoholic, that is warranted to make one sylph-like if taken often enough. It is simply lime juice and seltzer, with a good sized lump of ice in the long glass, and no sugar. A cocktail that goes without a name, but is none the less delightful for that, is made from equal parts of orange juice, pineapple juice, and Old Tom gin. It will be found a happy substitute for old and too well-known cocktails. A Palm Beach orangeade or lemonade has a flavor when made with sun-ripened fruit fresh from the trees which is beyond comparison with that of a drink made from fruit which has had to ripen in a journey of two thousand miles in refrigerator cars. Thick cubes of luscious juicy pineapple and sections of the "tangelo," that delectable result of the union of the tangerine and the pomelo or grapefruit, make a refreshing drink when combined with one's favorite bottled water.



SUMMER FURS *COATS AND WRAPS*

DRY COLD STORAGE FOR FURS

Revillon Frères

Established 1723

5th Avenue AT 53D STREET New York

BELBER
TRADE MARK
TRAVELING GOODS

"Outwear Travel"



WHAT A DELIGHTFUL EXPERIENCE it is to take your dresses from the hangers of a Belber Wardrobe Trunk and find them as dainty and presentable as when you packed them! And think how much more easily and quickly you can pack and unpack.

All Wardrobe trunks are not Belber—the Belber is the *perfection* of wardrobe trunks. There are convertible hat drawers made to accommodate large or small hats; compartments or bags for shoes; secret drawer for jewelry, etc.—all instantly accessible when the trunk is opened.

A Belber Wardrobe Trunk will give you years of service. The Belber Trade Mark is your assurance of the finest materials and best workmanship. Good dealers everywhere can show you a wide variety of styles from $20 to $125. All Belber Wardrobe Trunks come within the free baggage limit.

Upon request we will send a beautiful book, "Outwearing Travel," illustrating and describing the Belber line of trunks, bags and suit cases, of every style for every purpose.

THE BELBER TRUNK & BAG COMPANY
PHILADELPHIA, PA.

Belber
TRAVELING GOODS

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 92 to 100 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 92

BLOUSE NO. H3829.—For the blouse in medium size: 3¾ yards of 36- to 40-inch material; 2½ yards of 40-inch material for trimming; 11 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3814.—For the blouse in medium size: 2⅞ yards of 40-inch material; 1⅝ yards of contrasting material 40 inches wide. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3815.—For the blouse in medium size: 3¼ yards of 40-inch material; 1¼ yards of 40-inch material for front inset cuffs and collar trimming; 1¼ yards of ribbon or cord for lacing collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3812.—For the blouse in medium size: 3⅝ yards of 40-inch material; 1¼ yards of 40-inch material for collar and sleeve and pocket facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3813.—For the blouse in medium size: 3⅝ yards of 40-inch material, including facing for collar; ⅞ of a yard of 40-inch material for sash and collar. Sizes, 34 to 40 inches bust measure; 50 cents.

PATTERNS ON PAGE 93

COAT NO. H3714; SKIRT NO. H3715.—For coat in medium size: 3 yards of 42-inch material; ⅜ yard of 18-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is cut 36 inches long and measures 2 yards at the lower edge. For skirt in medium size: 2½ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3692; SKIRT NO. H3693.—For coat in medium size: 3¼ yards of 40-inch material; 1¼ yards of 36-inch material for collar, cuffs, and facing; ⅜ yard of 30-inch material for neck fold. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is cut 36 inches long and measures 2¼ yards at the hem. For skirt in medium size: 2⅝ yards of 40-inch material; ½ yard of 36-inch material for facing. Sizes, 24 to 30 inches waist measure, 34 to 41 inches hip measure; 50 cents.

COAT NO. H2918.—For the coat in medium size: 5¼ yards of 22-inch material. Sizes, 34 to 40 inches bust measure; 50 cents.

COAT NO. H3509; SKIRT NO. H3510.—For the coat in medium size: 5 yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3319; SKIRT NO. H3320.—For the coat in medium size: 4⅜ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3675; SKIRT NO. H3676.—For the coat in medium size: 2⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is cut 36 inches long and measures 2¼ yards at the lower edge. For the skirt in medium size: 2⅝ yards of 54-inch material. Sizes, 24 to 30 inches waist measure. 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3824.; FROCK NO. H3825. For the coat in medium size: 3¾ yards of 40-inch material; 6 buttons. Sizes, 34 to 40 inches bust measure; 50 cents. For the frock in medium size: 4½ yards of 54-inch material; 10 buttons. The skirt is 36 inches long and 2¼ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. H3686; SKIRT NO. H3687.—For coat in medium size: 3⅛ yards of 40-inch material; ¾ of a yard of 18-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For skirt in medium size: 3⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3682; SKIRT NO. H3683.—For coat in medium size: 3⅝ yards of 40-inch material; ⅜ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure; 50 cents. The skirt is 35 inches long and 2½ yards at the hem. For skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 94

FROCK NO. H3425.—For the frock in medium size: 5¼ yards of 36-inch material; ¾ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. The skirt is 37 inches long and 2⅝ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. H3760; SKIRT NO. H3761.—For the coat in medium size: 4½ yards of 40-inch material; 1¾ yards of trimming for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3653; SKIRT NO. H3654.—For the waist in medium size: 1¾ yards of 36-inch material; 1 yard of 36-inch contrasting material for collar, straps, and belt; 1⅛ yards of 27-inch lining; 2 buttons. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 4½ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

COAT NO. H3710; SKIRT NO. H3711.—For the coat in medium size: 3⅛ yards of 40-inch material; ½ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is cut 36 inches long and measures 2¼ yards at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3762; SKIRT NO. H3763.—For the coat in medium size: 3⅝ yards of 40-inch material; ⅜ of a yard of 22-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. H3712; SKIRT NO. H3713.—For the coat in medium size: 2¾ yards of 54-inch material; ½ of a yard of contrasting material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and measures 2¼ yards at the lower edge. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. H3721.—For the frock in medium size: 4 yards of 54-inch material or 5¼ yards of 40-inch material; ⅝ of a yard of 27-inch material for collar and cuff facing; 1⅛ yards of 27-inch lining; 10 buttons. The skirt is 36 inches long and 2⅝ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. H3826; SKIRT NO. H3827.—For the waist in medium size: 1⅞ yards of 40-inch plain material; ⅜ yard of 40-inch figured material; ⅛ yard of contrasting material for belt, or ¾ yard of 1½-inch ribbon. Sizes, 34 to 40 inches bust measure; 50 cents. The skirt is 36 inches long and 2⅛ yards wide at the hem. For the skirt in medium size: 1⅝ yards of 40-inch plain material; 1⅜ yards of 40-inch figured material. Sizes, 24 to 40 inches waist measure, 35 to 41 inches hip measure; 50 cents.

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FROCK NO. H3545.—For the frock in medium size: 6⅜ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. H3805.—For the frock in medium size: 4⅝ yards of 40-inch material; 5 yards of lace 10 inches wide. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. H3806.—For the frock in medium size: 5½ yards of 40-inch material; 1 yard of 4½-inch lace for collar; 2 yards of 4-inch lace for sleeves; 1⅜ yards of 1-inch lace for top of tunic; 3¼ yards of ½-inch lace for lower edge of tunic. The skirt is 36 inches long and 1¾ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

(*Continued on page* 110)



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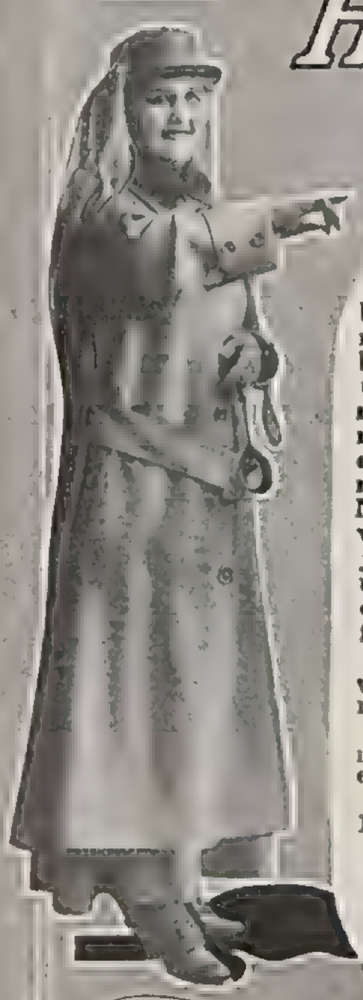


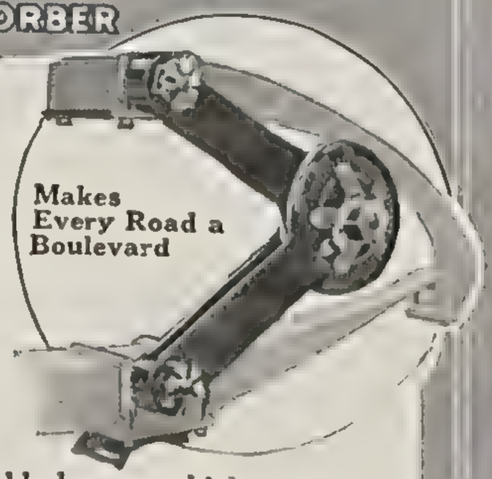
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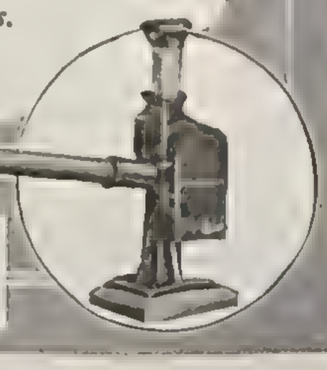
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PATTERN DESCRIPTIONS

(*Continued from page 108*)

WAIST NO. H3617; SKIRT NO. H3618.—For the waist in medium size: 3⅝ yards of 40-inch material; ½ yard of banding for panel trimming; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3422; SKIRT NO. H3423.—For the waist in medium size: 2⅝ yards of 27-inch velvet; 1¼ yards of 27-inch plain material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2½ yards of 27-inch material for upper section and 3⅛ yards of 27-inch material for lower section. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3821; SKIRT NO. H3822.—For the waist in medium size: 2⅞ yards of 40-inch material; ½ yard of 36-inch material for collar and vest, 1⅛ yards lining 27 inches wide; 6 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 3⅛ yards of 40-inch material, ⅞ yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3173; SKIRT NO. H3174.—For the fronts of waist, back yoke, and sleeves: 1¼ yards of 40-inch material; ⅝ of a yard of 40-inch material for back of waist and girdle; ¾ of a yard of 40-inch material for vest, collar, revers, and sleeve inserts. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 42-inch material; ¼ of a yard of 40-inch material for pocket flaps. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. H3720.—For the frock in medium size; 6¼ yards of 40-inch material; ¼ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch lining. The skirt measures 3 yards at the lower edge including plaits. Sizes, 34 to 40 inches bust measure. Price, $1.

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BLOUSE NO. H3811.—For the blouse in medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 36- or 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3394.—For the blouse in medium size: 2⅜ yards of 40-inch material for underblouse, including jabot; 1⅜ yards of 40-inch material for overblouse; ½ yard of trimming 40 inches wide; ¾ yard of ribbon; 3 tassels. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3629.—For the blouse in medium size: 1⅝ yards of 40-inch material for underwaist; 1⅛ yards of 40-inch material for overwaist; 1⅛ yards of 2-inch trimming, 2¾ yards of narrow trimming; ⅜ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure; 50 cents.

BLOUSE NO. H3664.—For the blouse in medium size: 2 yards of 40-inch material; 1⅛ yards of contrasting material for the collar, cuffs, and vest; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. H3662.—For the waist in medium size: 3 yards of 40-inch material; ⅜ of a yard of contrasting material for the belt and pocket; ⅞ of a yard of 36-inch material for lining; 7¼ yards for trimming bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3740.—For the blouse in medium size: 2 yards of 40-inch material; ⅛ of a yard of 40-inch material for neck band. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. H2756.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3252.—The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3271.—The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure Price, 50 cents.

SKIRT NO. H3418.—The skirt is 35 inches long and 3½ yards wide at the hem. For skirt in medium size: 4½ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3257.—The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material; 1¼ yards of 36-inch material for facing the cascades. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3816.—The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 4½ yards 36- or 40-inch material; 1½ yards of 40-inch material for facing; ⅞ yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 97

BLOUSE NO. H3450.—For the blouse in medium size: 2¾ yards of 40-inch material; ⅝ of a yard of 45-inch material for collar frills and small cuffs; 1 yard of ½-inch lace insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3665.—For the waist in medium size: 2⅞ yards of 40-inch material; ½ of a yard of 40-inch material for ruffles. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3333.—For the waist in medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. H2880.—For the waist in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COLLAR SET NO. H3830.—For A in medium size: ½ yard of 27, 36, or 40 inch material; ⅜ yard of 27, 36, or 40 inch material for fold; 3 buttons. For B in medium size: ½ yard of 36- or 40-inch material; 2 tassels. For C in medium size: ¾ yard of 40-inch material; ¾ yard of 40-inch material for facing; 1 button. For D in medium size: ⅜ yard of 36- or 40-inch material; ⅝ yard of 36- or 40-inch material for fichu. Price for set, 50 cents.

SKIRT NO. H3668.—The skirt is 36 inches long, and measures 2½ yards at the hem. For the skirt in medium size: 3¼ yards of 42-inch material is required. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3817.—The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 3¾ yards of 36- or 40-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3818.—The skirt is 36 inches long and measures 1⅞ yards at the hem. For the skirt in medium size: 3⅝ yards of 36- or 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3140.—The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 44-inch striped material or 3½ yards of plain material 36 inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3819.—The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 3½ yards of 36- or 40-inch material; ⅞ yards of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. H3667.—The skirt is cut 36 inches long, and measures 2½ yards at the hem. For the skirt in medium size: 4¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3153; SKIRT NO. H3154.—For the waist in medium size: 1⅝ yards of 40-inch material; 2 yards of 36-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. H3334.—For the blouse in medium size: 4⅝ yards of 36-inch material; ¼ of a yard of 27- or 36-inch contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. H3061.—For the blouse in medium size: 3⅞ yards of 36-inch material; ⅝ of a yard of contrasting material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(*Continued on page* 112)

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PATTERN DESCRIPTIONS

(*Continued from page 110*)

WAIST NO. H2869; SKIRT NO. H2870.—For the waist in medium size: 2 yards of 36-inch material; ⅝ of a yard of contrasting material for the collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material; 2 yards of narrow braid. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. H3453; SKIRT NO. H3454.—For the waist in medium size: 1 yard of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. H3626.—For the frock in medium size: 3⅞ yards of 40-inch material; 2¾ yards of 36-inch material for girdle and drapery; ¾ of a yard of 40-inch material for bodice and plaited section; ½ yard of 27-inch material for shoulder pieces; ½ yard of 36-inch material for lining. The skirt is 35 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. H3701; SKIRT NO. H3702.—For the waist in medium size: 1 yard of 40-inch material, ¼ of a yard of 40-inch tulle for kimono sleeve and shoulder drapery. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and measures 2 yards at the lower edge. For the skirt in medium size, 3½ yards of 40-inch material, ⅜ of a yard of jet trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. H3543; SKIRT NO. H3544.—For the waist in medium size: 1⅞ yards of 40-inch material; 1½ yards of 6-inch lace; ¼ of a yard of 36-inch contrasting material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long, and 3½ yards wide at the hem. For medium size: 4¼ yards of 40-inch material; 5 yards of 32-inch lace. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3541; SKIRT NO. H3542.—For the waist in medium size: 1 yard of 36-inch material; 1⅞ yards of 3½-inch lace; ⅜ of a yard of 7-inch lace; ¾ of a yard of 36-inch material for girdle; 1 yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size: 8⅝ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. H3699.—For the frock in medium size: 3 yards of 36-inch material; 1⅛ yards of 36-inch lace for sleeves; 3 yards of 29-inch flouncing for overskirt; 3⅛ yards of ribbon for shoulder and sash; 1⅛ yards of 36-inch material for waist-lining and yoke. The skirt measures 3 yards at hem. Sizes, 34 to 40 inches bust measure; $1.

FROCK NO. H3703.—For the frock in medium size: 3¾ yards of 40-inch material; ⅞ of a yard of 40-inch lining; 1 yard of ¼-inch trimming. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. H3798; SKIRT NO. H3799.—For the waist in medium size: 1¾ yards of 36 or 40 inch material; 3⅝ yards of 1-inch trimming; ⅞ yard of 27-inch lining; ⅝ yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4¾ yards of 40-inch material for lower part; 1⅞ yards of 36-inch material for upper part; 2½ yards of 6-inch banding; 1⅞ yards of 1-inch trimming. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. H3548; SKIRT NO. H3549.—For the waist in medium size: ⅛ of a yard of 42-inch material for right side; ½ of a yard of 42-inch material for sleeves, ⅜ of a yard of 36-inch tulle; ¾ of a yard of 8-inch banding. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 5 yards of 42-inch material. Sizes, 24 to 30 inches waist measure. 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 99

CHILD'S ROMPERS NO. H3787.—For the rompers in medium size: 1⅝ yards of 36 or 40 inch material. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S PLAY SUIT NO. H3788.—For the play suit in medium size: 2⅞ yards 27-inch material; ½ yard of 27 or 40 inch contrasting material for cuffs and pocket. Sizes, 2 and 4 years. Price, 50 cents.

SMOCK NO. H3650.—For the smock in medium size: 2⅜ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. H3379.—For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S SMOCK NO. H3073.—For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs; 1¼ yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S DRESS NO. H3828.—The dress measures 2 yards at the lower edge. For the dress in medium size: 2⅞ yards of 40-inch material; ⅜ yard material for collar. Sizes, 6 to 8 years. Price, 50 cents.

SMOCK NO. H3075.—For the smock in medium size: 2½ yards of 36-inch material; 1⅛ yards of 27-inch material for bloomers. Sizes, 2, 4, and 6 years; 50 cents.

ROMPERS NO. H3011.—For the rompers in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

CHILD'S COAT NO. H3117.—For the coat in medium size. 3¼ yards of 36-inch material. Sizes, 6, 8, 10, and 12 years. Price, 50 cents.

CHILD'S FROCK NO. H3447.—For play frock in medium size: 2⅛ yards of 36-inch material; ½ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

PATTERNS ON PAGE 100

UNDERWEAR NO. H3786.—For the combination in medium size: 2⅛ yards of 36-inch material; 1⅜ yards of narrow ribbon. For the nightgown in medium size: 4¼ yards of 36-inch material; 2⅝ yards of ribbon. For the chemise in medium size: 2⅛ yards of 36-inch material; 1⅛ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, $1 the set.

NEGLIGÉE NO. H3820.—For negligée in medium size: 6¾ yards of 36-inch material; ⅝ yards of 36-inch material for neck and cuff trimming. Sizes, 34 to 40 inches bust measure. Price, $1.

NIGHTGOWN NO. H3823.—The gown is 2⅜ yards wide at hem. For gown in medium size: 2¾ yards of 40-inch material; 2⅜ yards of 40-inch material for upper part and skirt band; 4¼ yards of ribbon. Sizes, 34 to 40 inches bust measure; 50 cents.

PAJAMAS NO. H3660.—For the pajamas in medium size: 5⅞ yards of 40-inch material; 1¼ yards of 36-inch material for collar, cuffs, belt, pocket lap, and trouser band. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. H3296.—For the negligée in medium size: 6¾ yards of 36-inch material; 1¼ yards of ribbon 2¼ inches wide. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. H3285.—For the negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅛ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. H3706.—For the negligée in medium size: 3 yards of 40-inch material for underslip; 4¾ yards of 42-inch material for negligée jacket; 1⅛ yards of 3-inch trimming for underslip; ⅞ of a yard of 1¼-inch trimming for shoulder straps; 6½ yards of 1-inch trimming for jacket; 4½ yards of ½-inch ribbon for casings. Sizes, 34 to 40 inches bust measure. Price, $1.

PAJAMAS NO. H3114.—For the pajamas in medium size: 5⅛ yards of 36-inch material; 2⅛ yards of 3½-inch ribbon for lower part; 2 yards of 1½-inch ribbon for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. H2800.—For the chemise in medium size: 2⅛ yards of 36-inch material; 5⅞ yards of lace edging; 1¼ yards of beading; 1½ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. H3439.—For the combination in medium size: 2⅜ yards of 36-inch material; 9¼ yards of 1½-inch insertion; 4 yards of 2-inch lace edging for lower edge; 1¼ yards of 5½-inch lace; ⅞ of a yard of 2-inch lace for shoulder-straps. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. H3272.—For the chemise in medium size: 2¼ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; 3½ yards of beading; 4½ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.



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MARMON
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For exploring in boulevard luxury the fresh delights of the vagabond road—for a spin to the country club or for getting 'round town in a hurry—the Marmon 34 is light, powerful, nimble, obedient and easy to handle. Only 4 grease cups—simple to care for; 1100 lbs. lighter—economical to operate.

NORDYKE & MARMON COMPANY
INDIANAPOLIS, IND.



CORSETS THAT RESPECT ONE'S NATURAL ENDOWMENTS

(*Continued from page* 78)

soft that the limbs are not confined. There is a bit of elastic above the waistline to permit a free movement of the figure, and yet to prevent the belt from cutting in. The material is embroidered cotton batiste. This is an inexpensive corset; the price is $3.50.

FOR SPORTS, TRICOT

In the illustration at the upper right on page 78 is shown a new tricot sports corset, which may also be used for general wear by the woman of slight boyish build. Tricot gives a rounded contour and a general suppleness which has endeared it to many smart women. The one disadvantage of the tricot corset, that of rounding a little too much at the front, has been overcome in this model by a reinforcement of tricot at the front and by diagonal bands of cording which also hold the corset firmly here. The corset is flesh-colored and is trimmed with a bit of flesh-colored leaf embroidery at the top. The price is $5.

So closely allied to the corset is the brassière, that it is practically impossible to consider one without the other. Nowadays the work of the corset really begins at the waist-line, and above that point the brassière holds sway. The brassière of the present moment, when held in the hand, appears to be but a dainty piece of lingerie, but it is nevertheless a firm support. The model at the left of the corset in the upper middle of page 78 is fashioned of fine washable satin trimmed at the top with real filet lace. It is entirely unboned, but it will confine even a somewhat heavy figure. On the shoulders there are lingerie clasps which are finished with wee flat pink chiffon roses; these clasps are new for a brassière. The price of this brassière is $6.50. A brassière illustrated at the right of the middle of page 78 is of imitation filet lace, and has ribbon shoulder straps. It makes a pretty foundation for a very soft blouse, and can be called upon if needed, to form all the functions of a well-designed brassière. It fastens down the back and the fulness is provided by several tiny tucks at the front; the price is $2.50.

A NEW SUPPORT

Something new in brassières is illustrated in the middle of page 78. It is made of flesh-colored silk jersey and, besides being soft and comfortable, it is also attractive. It is finished at the edge with narrow cream-colored lace and is constructed to control the figure without in any way preventing actual freedom of movement. The price is $5.

THE LAST EXTREMITIES OF FASHION

(*Continued from page 83*)

silk stockings worn with them should always match.

If a woman is to walk even the shortest of distances, however, such footgear is absolutely incorrect, for the chic American woman, like her European sister, considers it in the worst of taste to wear fancy footgear and French heels in the street. The woman who walks or travels in public conveyances to her social engagements, wears a buttoned boot of black patent leather or dull kid, with a top of either gray, beige, or black cloth, and a military heel. Laced shoes or French-heeled shoes are not correct for afternoon wear.

Her gloves may be white or a pale shade of beige or gray, of a lighter weight than those worn in the morning, as the thinner glove is more appropriate for dress occasions. A muff is carried in cold weather, of course, to protect the hands. Beige suède is both smart and flattering to the hand, besides harmonizing with any afternoon frock. At a luncheon, a woman removes her outer wraps in the hall and goes into the drawing-room wearing her hat and gloves. The latter she removes at the table.

FOOTWEAR FOR THE TEA-HOUR

The busy afternoon eventually lengthens into tea-time, and Madame must hasten to repair to the sanctum where Célestine reigns supreme. There she dons the most exquisite of tea-gowns while Célestine chooses silk stockings fine as cobwebs with embroidery or lace insets over the instep. But for all their fanciful delicacy, these stockings must be of the same color as the slippers which they are to accompany; stockings of a different color from the shoes, spangled designs, beaded designs,—in fact any sort of conspicuous stockings are not worn by women of good taste. The slippers worn with a tea-gown may be works of art copied by the most noted shoe maker in the world, as for instance, are those of a certain woman of distinction, famous for her original footgear for house and evening wear. Her slippers may be faithful reproductions of some medieval slippers in the Maison Cluny, with narrow square toes, quaint heels, square but very high, and high tongues over the instep. They may be fashioned of lovely brocades or velvets, covered, perhaps, with old Venetian lace, and finished with large antique paste buckles.

No wonder Célestine orders the footman to place a cushion under Madame's feet as she presides at the tea-table. No wonder Madame always makes it a point to preside over her own table in her own home, where she may revel in the most fanciful of gowns and slippers, and where, for an hour or so, the lion of the moment may drop in for an intimate chat over a cup of tea.

EXTREMES IN EVENING DRESS

But that tiresome little enameled clock in the boudoir will point to the hour to dress for dinner, and again Célestine must officiate over the shoe cabinet and the glove box. And again, fancy is allowed to run riot in footwear; the most ornate of evening slippers vie with those of plain or brocaded satin, of silver or gold cloth. As to gloves, which, by the way, are being worn again in the evening, they are of white glacé kid or suède,—usually of the latter, which is particularly becoming to the hand and harmonizes with any costume.

Apropos of the etiquette of gloves, they say that the English woman puts on her gloves in her room, the French woman dons hers on the stairs, and the American woman puts hers on in the street. In these hectic days, it is hard to retain the leisurely manners of our grandmothers, but we can at least aim at wearing the right gloves at the right time, even if we do put them on in a mad rush.



Fabrics that are influencing the fashion-

in which quality dominates and the variety of weaves and colorings is practically unlimited

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A Service Satin for Sport and General Wear

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WHAT THEY READ

WHEN a painter of Boston said with a touch of bitterness that almost any Bostonian in need of a picture painted one for himself, he accentuated by exaggeration the perpetual competition between the amateur and the professional, not merely in one but in all of the fine arts. This competition is far stronger in literature than in painting, and it is discouraging to the genuine literary artist in proportion as the public is critically unskilled to judge of writing. Competition in literary work of all kinds is absolutely free. Anybody with pen, ink, and paper at command, and enough money to pay postage, may essay a literary career, and there are writers who never rise above the degree of mere amateurs but nevertheless have a kind of success, expressed in substantial royalties, and indicated in the praise of ignorant or complaisant critics. Boston, once the authoritative literary center of North America, harbors a great many locally successful amateurs. "Made in Boston" is the label of not a few books that bear the fatal mark of the amateur, or if they do not conspicuously betray that sign, have a local and parochial tone that deprives them of general appeal. Mr. Pier's novel, "Jerry," has throughout the amateur touch, though it has also authentic quality that would entitle it to higher rank had the author found some judicious friend to show him where he fell into the commonplace, and how he might extricate himself from that slough. Uncritical readers will enjoy the book for the sake of the story, for love of the title rôle, and because of the wholesome optimism and idealism that pervade the work, but those who know will instantly taste the academic amateur in the style. Perhaps the success of some Harvard graduates in writing for the stage after taking the dramatic course under an ardent professor has spread abroad the notion that literature is an art to be acquired by anybody who will specialize in it at college. Of course it is not, and, indeed, the cold academic touch so characteristic of some "professors" who essay literature, is the best proof to the contrary. Literature is an incommunicable art; if it were aught else it would not be worth pursuing. To be academic and correct, or to avoid being such in accordance with the rules of the schools, is to be either a stiff and cold amateur, or merely a self-conscious amateur; is to produce not literature, but merely printed matter, "books that are not books."

JERRY: A Novel, by Arthur Stanwood Pier, seems to be the ninth book of the author, and his most ambitious attempt. He chose his subject happily, and seized with a strong grip his chief character, who holds the title rôle. Most of the characters are working folk in a busy city, but there are politicians of the familiar urban type, and a sprinkling of loafers and criminals. Mr. Pier enters upon his story with an energetic attack, but finally leaves the impression of being afraid to "let himself go," so to speak, either because he can not rid himself of academic restrictions, or because he knows that his acquaintance with the society he tries to depict is from the outside rather than the inside. The result is a story with much genuine interest, some strongly dramatic scenes, several well-conceived characters, and now and then the genuine touch of pathos and passion, all marred, however, by stiffness in dialogue, and a curiously heavy style unrelieved by happy phrase or any fresh touch of humor. If Mr. Pier could have gone over his dialogue and substituted in a few score places the language of the people for that of the schools, and could have livened his narrative style by a somewhat similar process, his long story would have lost the tedium that now makes it drag in so many places. (Boston and New York: Houghton Mifflin Company; $1.50 net.)

THE JOB: An American Novel, by Sinclair Lewis, although it has nothing quite so freshly and audaciously original as the triumphantly commonplace character of the title rôle in "Our Mr. Wrenn," and although it lacks the aroma of passionate youth that distinguishes "The Hawk," is a far larger undertaking than these stories by the same author. The novel pictures mainly the American world of urban business within pretty definite lines, not in its highest walks, though pretty well down to its lowest, and pretty nearly everything between the two. As in "Our Mr. Wrenn," the people more amply displayed are commonplace folk, studied with the utmost detail, and depicted with a pitiless realism that sometimes becomes almost brutal. The chief woman of the story is wonderfully well done, for the most part strictly kept within her limitations, that of the country-bred girl, without large powers, but with sufficient intellect, energy, persistence, and courage to make good as a woman of business, yet with a longing for love and children. The man she marries is studied with minute care, and set forth with astounding detail. He is the vulgar, kindly, fairly industrious salesman of more than common success, with glimmering perceptions of the ideal, but with coarseness, crudity, and uncontrolled appetites. His mixture of good and bad is shown with rare skill, as is his sinking toward the slough of despond in a fashion to surprise and yet to convince. There are half a dozen other characters done in detail, and something like two-score humorously outlined, portrayed at half length, or deftly sketched with a few skilfully revealing strokes. All this world of men and women is cast against the background of New York's killing business life of the great offices, and the author's swift comment with much of the natural and effectively dramatic dialogue tellingly presents the case of the

(*Continued on page 116*)

Ready

for every form of fun and frolic—Ready for every call of Motor, Field or Promenade is the girl who can cozily wrap herself in the ample folds of a big sumptuous "Worumbo" Coat.

Smart! Snuggly! Delightful!

Your tailor will make you a coat just like this—or in Smartest Stores or Specialty Shops you will find this and other equally charming "Worumbo" models to choose from.

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Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. NEW YORK

WHAT THEY READ

(*Continued from page 114*)

over-driven office girl and woman. Mr. Lewis shows a seemingly intimate knowledge of business methods in half a dozen lines of work, with the work and the play of his living puppets, with boarding houses, "institutional" life, "family hotels," "light housekeeping," and restaurants of nearly every grade. All these places, persons, and occupations are touched with a pencil that never descends to the commonplace, but that never betrays effort. The phrasing is sharp and effective throughout, yet free from the mere smartness of the professional epigrammatist. Mr. Lewis's detailed knowledge of almost anything you like borders on wizardry, and one finally suspects that his peril for the future, the thing to limit him in his attempt at the largest kind of fiction, may be his astonishing power of minute observation which threatens to betray him into hiding the larger lines of his story in a puzzling mass of brilliant detail. It must be said also that he over-sexes many of his people, especially his women, and that the touch of something like brutality now and then marring his realism is another peril. There are perhaps a half-score of instances when he would gain far more than he would lose by a substitution of a subtle reticence for the startling and brutal phrase. He has certainly made by far the most brilliant recent American novel. (New York: Harper and Brothers; $1.35 net.)

THE THOROUGHBRED, by Henry Kitchell Webster, deserves forgiveness for its tasteless title, since the author has had the courage to tell a tale of happy married life, and lay his scene in Chicago. This tale indeed is almost mid-Victorian in its simplicity, sobriety, freedom from ginger, pepper, horseradish, Worcestershire sauce, and the other condimental spiceries of current middle western fiction. The wife in the case is just a woman in love with her husband, a man of brilliant promise suddenly and temporarily "down and out" through the accident of the European war. He thinks the thing to do is to give the wife, disappointed of the material things she had a right to expect, a chance to divorce him and find a more prosperous successor. She has no such intention, and the tale lies in the descent of the couple to simple living in a three-room flat without a servant, the husband's somewhat rapid emergence from economic eclipse, the wife's cheerful acceptance of all that relative poverty implies, and the return of the two, still devoted lovers, to the sunshine of prosperity. Mr. Webster gives interest to his tale by showing just how to rent a cheap apartment, how to sell your old clothes to advantage, how to do the like by your jewels, or jewelry as the purchaser in this instance called them, how, in fact, to be, as the husband says in the last line of the book, a "little thoroughbred," which is perhaps what some pleased husbands call their wives. Mr. Webster will be disciplined by the Association for the Depiction of Life as It Should Not Be, but as just a commonplace tale of people as good as most of us, "The Thoroughbred" will probably find many uncritically pleased readers. (Indianapolis: The Bobbs-Merrill Company; $1.35 net.)

MENDEL: A Story of Youth, by Gilbert Cannan, deals with aspects of life which the author seems to know less intimately and love less warmly than that displayed in his remarkable story, "Three Sons and A Mother." On the whole, however, it is better knit than that story, and it has a more rapid movement and greater variety of interest. "Mendel" is a study of a genius in his development, a contrast of Jew and Christian, and a minute depiction of artist life mainly in London, and a little in Paris. The Jewish youth of genius is taken through his apprenticeship to art, life, and love, and shown at length as accepting the lesson that the so-called futurists have to teach, without fully accepting some that call themselves futurists. The scenes of Jewish life in London are done with much detail, and with recognition of the dignity that attaches to Israel from the jealous conservation of a high tradition. As to the scenes of artist life, they are frank, sometimes frank to and beyond the edge of brutality. Logan is an interesting instance of an artist doggedly clinging to his best artistic self, even while often defeated of his higher ambitions by his relations with a crudely sensual, though unusually beautiful, woman. Artists of many kinds and degrees appear in the tale, and the author constantly insists upon the contrast between those who are eager to sacrifice all else to art, and those who delight in the mere crude anarchism of the artistic bohemia. (New York: George H. Doran Company; $1.50 net.)

AFRAID, by Sidney Dark, gives us for hero a youth who was a physical coward most of his life, but always a moral hero. Scott, it will be remembered, created a timid hero, and made him the head of a warlike clan. Mr. Dark's physical coward is merely the son of a fine English yeoman, the descendant of men who have held for many generations the same farm in Somersetshire, and have always been brave. We first discover the hero's physical timidity when at seven years of age he forfeits his father's respect and chills paternal love by his fear of climbing a tree. Confirmed in his physical timidity and self-distrust, he endures untold miseries at school, and makes no friends because he is recognized as a "funk." He has the moral courage, however, to decline the friendship of a blackguard even when it is forced upon him by physical torture. As a law student in London he distinguishes himself, but he forfeits the respect of his fellow clerks by confessing cowardice, and he loses the woman with whom he is in love by running away when she calls upon him for aid as the police seize her in a suffragette scrimmage. Along with the Somersetshire youth and his father we have a Jewish family of London rather fully depicted, and the partners of the law firm where the hero is "articled," types not too successfully done. The dialogue of the story too often degenerates into a mere debate, and the political philosophy of Mr. Dark somewhat suggests his own name, in its rather obscurantist conservatism. It would be unfair to the reader to reveal the final fate of the man who was afraid, but it is sufficiently convincing, and the story has the distinguished merit of interesting the reader all the time in the psychology of the hero. (New York: John Lane Company; $1.35 net.)

THE CASTAWAYS, by W. W. Jacobs, shows a popular writer of short stories attempting a novel. As might have been expected, Mr. Jacobs makes his story little short of farcical, and tends toward a series of episodes rather than a well-knit single narrative. In the opening chapter we learn that one of two prosaic bank clerks has just fallen heir to one hundred and fifty thousand dollars a year. He engages his fellow as business agent, and the two immediately fall into acquaintance with a youth who takes them both in hand. Soon after they are well established in an ample country house with two chauffeurs, plenty of autos, a full corps of servants, and all the luxuries of all the seasons. By far the best scene in the book is the fight between the butler and the chauffeur, which is artfully shown to us through the eyes of two onlookers. The book does

(*Continued on page 118*)



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WHAT THEY READ

(*Continued from page 116*)

not vindicate its title until the story is two-thirds told, when a farcical mutiny on the yacht of the newly enriched bank clerk results in the marooning of part of the dramatis personæ on a desert island. Those who like Mr. Jacobs's short stories will pray after reading this volume that he return to that field of endeavor. (New York: Charles Scribner's Sons; $1.35 net.)

THE SPRING SONG, by FORREST REID, whose earlier volume, "At the Door of the Gate," attracted favorable attention, is a tale of a large English family, one member of which, a sensitive boy, has a deep love for nature. This lad through untoward accident is the victim of occult influences which threaten his health and almost his life. The picture of English family life is wholesome and varied, but for most Americans the relations of the eldest son to his brothers and sisters will have a touch of selfish brutality. There is a capital dog in the story, and a lovely old clergyman. Palmer Dorset is a bit too much of a youthful prodigy. By far the best things in the book are the night scenes and the simple amusements of the children. The attempt of the publishers to liken Mr. Reid's art to that of Richard Pryce or Kenneth Graham is a bit extravagant. As a matter of fact, "The Spring Song" will appeal mainly to adults with a strong sympathy for children that is born of intimate acquaintance with child nature. The book is really not for the nursery, and it will hardly have a general appeal to the world of grown-ups. (Boston and New York: Houghton Mifflin Company; $1.40 net.)

OUR NEXT-DOOR NEIGHBORS, by BELLE K. MANIATES, takes advantage of the liberty permitted by a simple but ingenious plan of composition to coordinate a set of humorous sketches into a loosely knit fictional whole. The book is not a novel in the usual acceptance of that exceedingly broad term, but rather a set of humorously sympathetic child studies, exaggerated and improbable, but hardly the worse for those matters. The five Polydore boys, their eccentric parents, Huldah, who is the cook at the house of the autobiographic chronicler, Uncle Issachar, Bob, Beth, and a few others contribute to the humor intentionally or unintentionally, and the result is a sufficiently entertaining volume suitable for reading aloud in circles that do not demand the highest distinction of style. Most persons sensitive to the careless use of New Testament quotation with humorous intent will think that the words of the prayer on the Mount of Olives upon the night of the betrayal might wisely be stricken from page 63. The text gains point and pungency from Tony Sarg's well-drawn, well-composed, and genuinely humorous illustrations, so numerous and so suggestive of the best French work of this kind. (Boston: Little, Brown, and Company; $1.35 net.)

VERSE OF TO-DAY AND REMINISCENCE OF YESTERDAY

WHEELS, AN ANTHOLOGY OF VERSE, despite its perversely showy outward aspect, contains noteworthy matter by a small group of imagists. Nancy Cunard, Osbert, Edith, and Sacheverell Sitwell, Arnold James, Iris Tree, E. W. Tennant, Victor Tait Perowne, and Helen Rootham, are partners in this little collection of less than one hundred pages, and each contributes something worth while, though the poems are of very unequal merit. "Wheels," the verse with which Nancy Cunard prefaces the volume, is strongly tinctured with the manner of the seventeenth-century "metaphysical poets." Osbert Sitwell's poem, "Beginnings," reaches its highest quality in the last eleven lines. His poem entitled "The End" suggests Byron's far abler one of somewhat like subject. "Night" is his most successful contribution to the volume. Slow lines such as, "In lonely lands all dotted with squat trees," mar his work. Nancy Cunard's rimed catalogue in the two stanzas called "From the Train" is not poetry, though Whitman could have made a poem of the same materials. The one powerfully moving poem of the collection is Edith Sitwell's, "The Mother." The opening stanzas of the contributions of Arnold James have high distinction. Iris Tree's savage opening poem has two really notable stanzas, those immediately preceding the last, and her short poem, numbered V, closes with four lovely lines. Victor Perowne's "Dirge" has the touch of authentic feeling. Helen Rootham's "prose poems" have the interest that attaches to honest experiments in the futurist style, though in spots she suggests Whitman gone mad. (Oxford: B. H. Blackwell; New York Agents: Longmans, Green, and Co.; 90 cents.)

YEARS OF MY YOUTH, by WILLIAM DEAN HOWELLS, recalls for the instruction and delight of this new generation the family and social life of sixty and seventy years ago, and tells us much of the author's early intellectual and spiritual development. The Howells family was much like many of the simply yet gently nurtured families of the middle west in the last mid-century period. It happened that the father was of Welsh birth and ancestry, while the mother came of "Pennsylvania Dutch stock," which means that her ancestors were strict religionists from one of the German Swiss cantons. Both father and mother, however, were thoroughly American in their feeling and point of view, and the family life was sweet, sound, and high-minded. As a Swedenborgian the father was more than commonly idealistic, and so indifferent to material considerations that he habitually neglected the things that lead to worldly prosperity, except that he was tirelessly industrious. He was a man of reading and of much natural humor. The mother was above all things just that, the heart of the house, of which the father was the soul. Mr. Howells speaks with delight of his life at Hamilton, Butler County, Ohio, a place to suffer deterioration some years later through the evils wrought by the Whiskey Ring. He cared less for Dayton, and was homesick at Martin's Ferry, but he was again happily placed at Columbus, where he remained most of the time until he went abroad as U. S. Consul. When he returned he forsook Columbus for the east, where thereafter his highly successful career went on in uninterrupted triumph and quiet popularity. The life of Mr. Howells impinged upon important persons and events especially in his later youth. It is a little disappointing to find him somewhat cool now in the contemplation of John Brown's mad heroism, though he sees how the horrors and brutalities of the Kansan struggle drove Brown from his advanced position as champion of liberty, first into the revengeful bloodshed of that period, and then into the desperate and foredoomed attempt at Harper's Ferry. Lincoln he saw once before his election, but caught no strong impression of the man. An evening with Garfield at Hiram, Ohio, some years before Garfield came to the great place that brought him death at the hands of an assassin, is a notable passage. The closely printed pages of this book are filled with significant matter, for even some of the trivialities are such, and the style is, as ever, unpretentious, pliant, subtle yet limpid, never intentionally

(*Continued on page 120*)

Joseph

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for Summer 1917

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DESIGNED ESPECIALLY FOR GARDEN
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THESE ARE IN ADDITION TO THE LAST PARIS
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Wilkinson Art Quilts
(HAND-MADE)



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The quilt shown on the bed is made of best quality rose sateen with Australian lambs' wool filling, Rose Scroll copyrighted design, price $30.00 *a pair in the three-quarter size.*

The couch cover shown in circle is made of Rose Canita satin with Australian lambs' wool filling, Diamond Scroll copyrighted design, price $30.00, *monogram as illustrated* $12.50. *Initials from* $2.50 *up. Three letter monogram* $5.00 *and* $6.00 *up. Quilts from* $8.00 *up, depending on design, size and material.*

Beautiful as the Springtime, warm as the April sunshine, yet wonderfully light, soft and fluffy—Wilkinson Art Quilts are a never-ending source of joy and pride to the happy possessor.

The needlecraft is superb, materials the finest obtainable in silk, satin or sateen, with Australian lambs' wool cotton or down filling. The designs are copyrighted, therefore exclusive. Wilkinson Art Quilts, Couch Throws and Baby Quilts are made only on orders—in colors or patterns to match any color-scheme or decoration. Monograms or crests furnished when desired.

These wonder-quilts are ideal gifts, and happy is the bride who can count a Wilkinson Quilt among her trousseau treasures

Shipments on approval if reference is given. Samples of materials submitted in various shades if colors desired are stated.

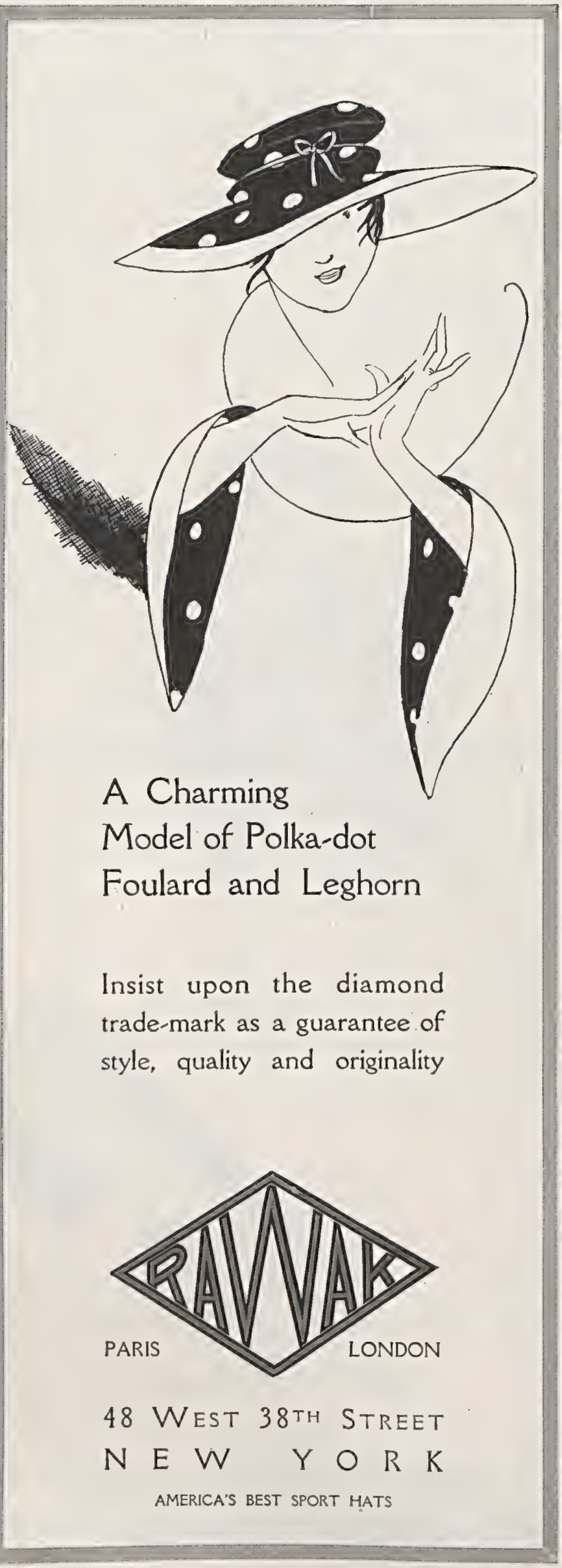
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Department O **Ligonier, Ind.**
Beautiful Booklet V, in colors, sent upon request.

To be made of buckskin is distinction enough for any shoe this season, so scarce is this popular material. This attractive new pump in white with the smart low leather heel is twelve dollars; also in brown calfskin at nine dollars. Just one of many new models shown in our Spring catalog.

Mail Service Prompt and Satisfactory



Andrew Alexander
548 Fifth Avenue, New York



WHAT THEY READ

(*Continued from page 118*)

eloquent, often touched with delicate implicative humor, always enriched by the author's sense of what is beautiful, significant, and elusively imaginative in English words. (New York: Harper and Brothers; $2 net.)

SIXTY YEARS OF AMERICAN LIFE: Taylor to Roosevelt, 1850 to 1910, by Everett P. Wheeler, records a busy and useful man's impressions of political and social matters, mainly the former, for nearly two generations. Mr. Wheeler, a widely known lawyer of New York, has been active during a long life in some of the most important reform movements that have interested this country. Though an eager reformer, he seems always to have been a man of conservative temperament. He hated slavery, but was not conspicuous in the abolition movement. He strongly advocated free trade, but did not join the single taxers. Perhaps the same moderation that kept him from being a radical, enabled him to judge with charity the men who led the south into secession; certainly it was this same temperament that made him a defender of Webster in his course as an advocate of the Compromise of 1850, fugitive slave law and all. As a matter of fact, Webster is Mr. Wheeler's hero, and he has published an important monograph on the great Daniel. Most of Mr. Wheeler's matter in this new work is concerned with the reforms to which he gave himself so unselfishly—tariff reform, civil service reform, the cleansing of politics in New York city, and law reform. He tells of the men whom he knew in all these movements, and reports the surprising news that David B. Hill once gave important aid to civil service reform in the state of New York. President Cleveland Mr. Wheeler greatly admired, and he has friendly words for Mr. Roosevelt, though he criticizes his attitude toward judicial appointments. Along with the discussion of many reform movements, and the narrative of the fashion in which the New York Reform Club grew out of the Free Trade Club, goes a rapid survey of federal politics for more than half a century. Mr. Wheeler writes well, speaks generously of the men he admired and loved, and treats all questions with fairness. His book would be the better for a little lightening humor, and for the introduction of intimate personal matter touching the distinguished men with whom he was associated. A frontispiece portrait of the author, and five other portraits make up the illustrations to a valuable, interesting, and significant volume, one of a kind we greatly need to illustrate American life at its best. (New York: E. P. Dutton and Company; $2.50 net.)

THE THINGS OF WARS AND COURTS

BELGIUM'S CASE: A Juridical Enquiry, by Charles De Visscher, Professor of Law in the University of Ghent, as translated from the French by Principal E. F. Jourdain of St. Hugh's College, Oxford, presents a closely argued and not too technical reply to the German contention that the invasion of Belgium was justifiable. Professor De Visscher takes up one after another the attempts of the German jurists and others to justify the outrage of August, 1914, and refutes them, sometimes by a clever citing of admissions made by Germany, sometimes by a clear demonstration that the German argument rests upon a misstatement of historic facts, a deliberate garbling of quotations from official documents, or a misinterpretation of law. Perhaps the most telling argument of Professor De Visscher is the "appeal from Philip drunk to Philip sober." After the discovery of certain documents at Brussels, Germany set up as excuse for the invasion of Belgium the accusation that Belgium had ceased before the invasion took place to be a neutral country, by entering into engagements with Great Britain looking to cooperation between the two against Germany. Bethmann-Hollweg declared in the German Reichstag that he had in effect known of some such understanding between Belgium and Great Britain even when he declared in the same body that the invasion of Belgium was a violation of international law for which Germany must eventually make amends, and for which her excuse was military necessity. As a matter of fact, Professor De Visscher shows also that the documents found at Brussels proved only that Great Britain was to come to the aid of Belgium in case of a German invasion. The case of Greece, he also shows, is not, as the Germans say, analogous to that of Belgium. Finally, he takes the ground that nations signatory to the Hague convention, even though they were not signatory to the treaty guaranteeing the neutrality of Belgium, ought to have protested against Germany's invasion, though he takes care to avoid any severe criticism of our forbearing to take such action. Those who have loose and hazy notions about the question of Belgium's position in the great conflict will find this little book a great aid to clarity of vision. (New York: George H. Doran Company $1 net.)

THE BRITISH CAMPAIGN IN FRANCE AND FLANDERS, 1914, by Arthur Conan Doyle, the first volume of a history dealing with the current great European struggle, numbers nearly three hundred and fifty royal octavo pages, though the large leaded type makes it really a short book. The author, best known as a popular novelist rating perhaps mid-way in the second rank, opens this volume with a review of the events leading up to the war, in which review, of course, he places the blame for the outbreak upon the Central Powers, though he carefully distinguishes between the German people and their political and military leaders. He supplements his main narrative with a brief retrospect chiefly concerned with the attitude of Italy, the struggle for the German colonies, and the war at sea. His closing chapter deals briefly with what he calls "the winter lull of 1914." Nearly three hundred pages are given to the events, mainly those in which the British troops were immediately concerned, between August 2 and about November 15, 1914. In this portion of the book the author gives with considerable detail the narrative of the German advance through Belgium, the battles of Mons, Le Cateau, the Marne, the Aisne, La Basse-Mentiere, and the first and second battles of Ypres. Sir Arthur sketches briefly the doings of the French, and does not emphasize the importance of General Foch's movement just before the German retreat began in the closing days of the battle of the Marne, though there is no attempt to belittle the performance of the French. The narrative is rapid, clear, at times eloquent, and despite some unnecessarily bitter language as to the civil and military leaders of Germany, the author cordially recognizes the efficiency of the German troops and even gives them credit for acts of humanity. Of course the author's implication, and the publisher's bold assertion that this may be regarded as a final history of the operations described, can not be accepted with entire faith. Meanwhile the book seems to have been written with a genuine wish to preserve the truth of history, and it certainly has the merit of a well-told tale. (New York: George H. Doran Company; $2 net.)

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for Women and Children



The "Foster" Promenade Pump

The design of the "Foster" Promenade Pump is an adaptation of the Colonial Type. The heel is all leather—a modification of both the Spanish and Louis Quinze styles.

Materials are black Russia calf, patent leather and white Irish linen canvas.

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FREE "The Golflex Booklet" illustrates with front and back views the authoritative outdoor styles for the Spring and Summer of 1917. It will save you many a weary shopping trip if you first select your styles from this book and then see the actual style at your favorite shop. Send for your copy today—it's free.

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no one can tell them from their costly prototypes in platinum settings.

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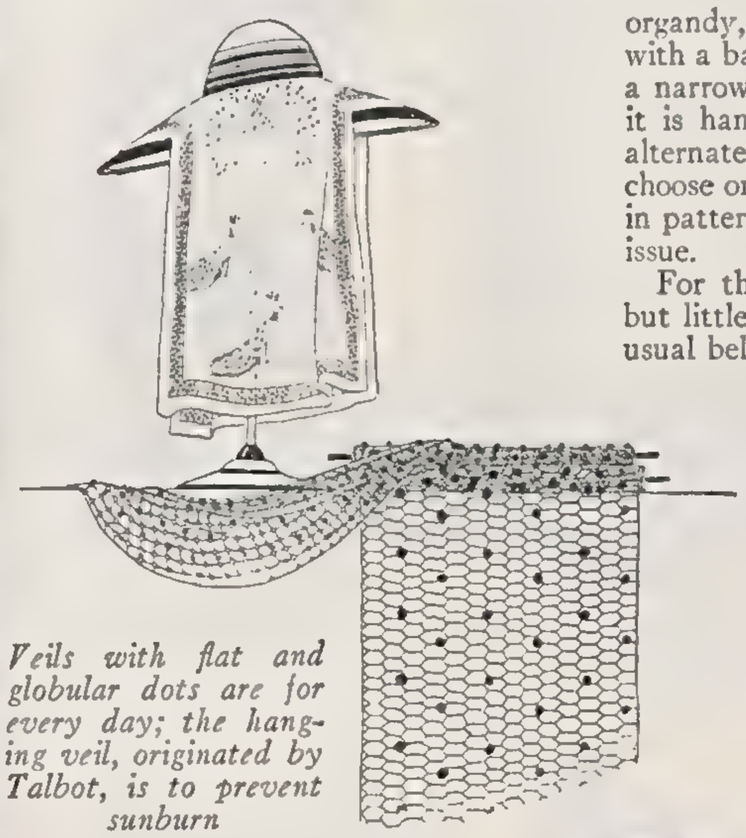
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ECONOMY AND THE ACCESSORY

(*Continued from page 80*)



Veils with flat and globular dots are for every day; the hanging veil, originated by Talbot, is to prevent sunburn

Veils should be conservative, like the rest of the wardrobe of a woman of limited income; but conservatism in veils, and this is true of every article of dress, does not mean any sacrifice of smartness or novelty. At the top of this page are three new types of veils. Chenille dots or flat velvet spots on a wide open mesh are very new and very becoming; veils like these sell at $1.50 per yard. Talbot, who originated the harem veil, later originated a veil which begins on top of the hat and hangs straight down to the waist. This one is shown in a fine mesh in black and is worked in a peacock design.

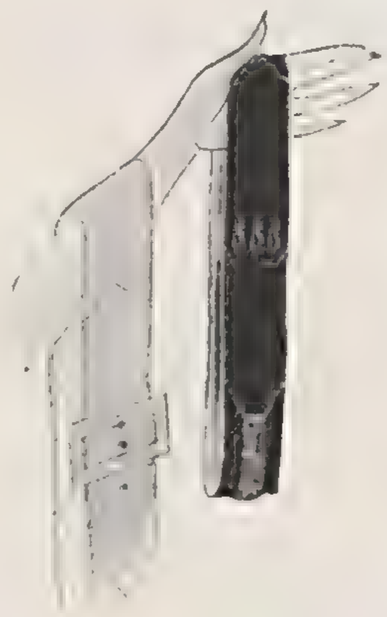
THE NET AND ORGANDY COLLAR

In the middle of this page is a collar which may be worn appropriately at luncheon or tea. It is soft and rolling, with a becoming long line. Crisp white organdy, trimmed all the way around with a band of tiny tucks, is finished with a narrow picot-edged ruffle of white net; it is hand-made; the price is $6.50. To alternate with such a collar, one might choose one or more of the collars included in pattern No. H3830, on page 91 of this issue.



A youthful dignity belongs to a tucked organdy collar edged with net

For the past few years we have seen but little of belts; but this year most unusual belts are shown on many costumes, especially on the French models, as for instance, those from Jenny. The suède belt sketched at the left in the middle of this page is for sports wear or for the tailored suit. It has a wide buckle of suède at the front, and it may be had in almost any shade for $7.50. The belt at the right of this sketch is of black enameled leather brilliantly beaded. This belt is particularly smart when worn with a soft frock of white crêpe de Chine or white charmeuse; it costs $6.

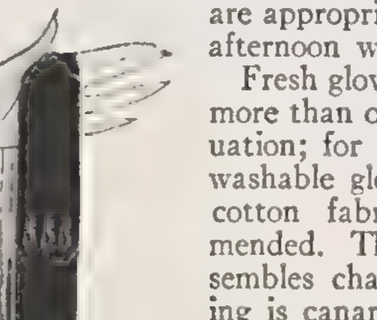


Suède belts abound, in all colors; the black enameled leather belt on the right is beaded

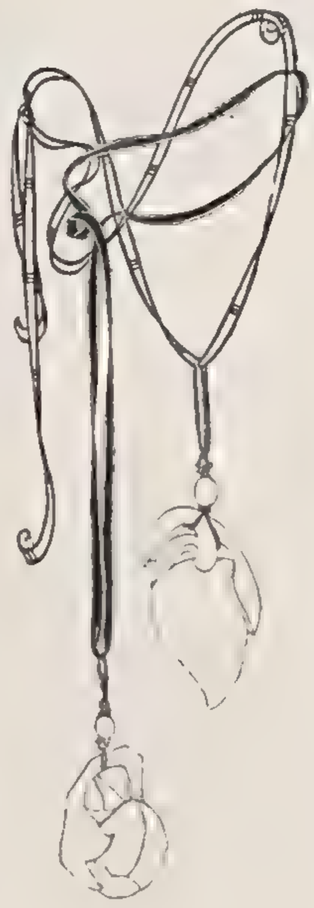
AND AGAIN, THE BAG

Almost every material has been teased into bags, this year,—leather, beads, silks, ribbons, and velvets. A flat tailored purse of finest pin seal leather like the one at the lower right costs $7. As to color, it is well to choose black, deep purple, bottle green, dark gray, or tan. The beaded or silk bags are appropriate for formal afternoon wear.

Fresh gloves have saved more than one critical situation; for summer use a washable glove of a good cotton fabric is recommended. The material resembles chamois, the lining is canary yellow, and the price is $1. Chamois and doeskin gloves are also very practical and serviceable for summer, and excellent makes are shown at the bottom of the page; the price is $2. Pull-on gloves that wrinkle at the wrist have a tendency to make the hand look small. Gloves of finest doeskin in this style are $1.75 per pair.



A pin seal bag in dark colors is smart and practical



Odd jade ornaments that are not expensive are yet distinctive



The fabric glove washes well; a doeskin glove without buttons is very smart



BREAKFAST TABLE ELEGANCE

For the fastidious hostess, transparent ovenware immediately solves the problem of serving foods direct from the oven, yet with irreproachable distinction.

For her, breakfast table elegance need never again be marred by the unavoidable introduction of ugly ovenware. Pyrex, clear, transparent, in perfect taste, harmonizes with her finest china, linen and silver.

Pyrex transparent oven dishes may be had from dealers in housewares everywhere. Ask your dealer for booklet. Corning Glass Works, 107 Tioga Avenue, Corning, N. Y.

PYREX
Transparent Oven-Ware





If you could call a conference of the World's Chefs

IF you could ask them to prepare their *piece de resistance,* they would serve creamed chicken a la king, but you would have to be as rich as Midas to pay the bill. You can enjoy the same treat today at a price anyone can afford if you phone your nearest fine grocer and order—

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The temperature averages about 74°
Seldom is there a hot day. No mosquitoes, humidity or dampness, so customary in summer resorts. A more ideal summer climate than at Bar Harbor, Newport or the White Mountains.

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2500 feet above sea level—500 bright, airy rooms, elegantly furnished—Excellent cuisine—Incomparable drinking water—attractive ball room—Perfect equipment and service.

Two splendid, sporty golf courses. Seven exceptionally fine clay tennis courts. Fascinating drives. Interesting trails and bridle paths. 200 saddle and driving horses. Magnificent scenery. No other resort offers so many advantages at such a reasonable price.

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Baths given in water as it flows from springs. *Waters not artificially heated.* Hot Springs the only cure in the world where temperature prescribed for hot baths is that at which water actually emerges from earth. At none of the celebrated places in Europe are the waters as charged by nature with their gases and health giving qualities.

74

The Famous Spout Bath for Gout, Rheumatism, Nervous Diseases, Sciatica, Nervous Prostration, Liver Troubles and old joint injuries—modern and complete bath equipment, Swedish Gymnastics, massage and hot air treatments—Needle, Spray, Electric, Medicated and other baths. Physicians of international reputation. Experienced and careful attendants.

Not a single case of Infantile Paralysis at Hot Springs during 1916

The Homestead Book A lifelike photographic description of the HOMESTEAD HOTEL and its surroundings in natural colors—graphically illustrates and describes the many charms of this ideal summer resort. We will gladly send copies upon request.



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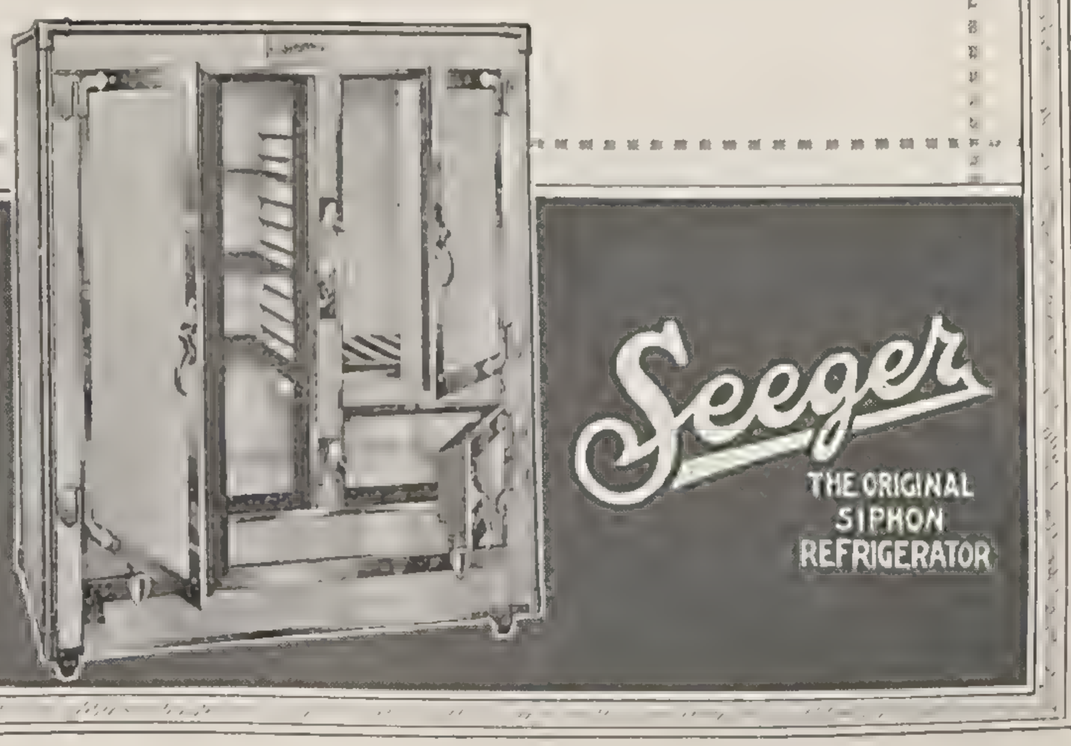
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Representatives in all principal cities.

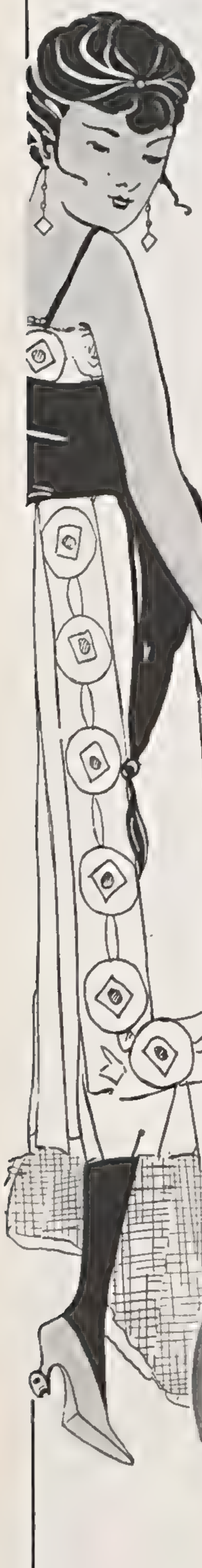
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It is mostly a matter of self assurance, perfect control. A graceful carriage, a lithe, sure step with perfect poise many women acquire by wearing—

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The Foster Friction Plug prevents slipping and because there are no holes to track mud and dirt they are preferred by women who have tried other kinds first.

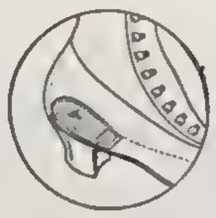


On the slenderest French heel they give ideal protection, particularly for the dancing floor.



50c attached—White, Tan & Gray
For Men, Women and Children

FOSTER TRED-AIR HEEL CUSHIONS



Wear these "cushions of air" inside your shoes—they protect the stockings from nails—improve the fit of the shoes and add a trifle to your height. If your dealer cannot supply you send us his name, 25c., and the size of your shoe and we will send you a pair, prepaid.

FOSTER RUBBER CO.

Originators and Patentees of the Foster Friction Plug which prevents slipping

105 Federal Street Boston, Mass.

ART

(*Continued from page 64*)

"El Rastro" by Clifford Addams, may be seen the skill and versatility of the etcher in his use of line and his ability to change and adapt its quality to accord with the nature of the object it represents. It requires the soul of the poet to see and interpret in a few gray lines, the line, form, color, and atmosphere about him, producing a resulting work of art beautiful in itself and expressing, without color and with little real tone, all the color and life that he has seen. Etching is, to an amazing extent, an art of leaving out; of all that the etcher sees, only the essential lines may remain.



Frankly decorative are the flower panels painted by Mrs. Lawrence Wright and on view at Miss Swift's Galleries

BEAUTY IN TECHNIQUE

For expression of beauty in line and knowledge of the technique of etching, few works could surpass the group of line etchings and dry-points by Allen Lewis, which included a "Boy Climbing a Tree," in which every line of the boy's form followed the swing of the twisted trunk; a dry-point of fine quality by the same artist was "The Sun-Dial; Columbia." Delicate line in suggested sky and great distance over flat stretches of country, with a sense of space and atmosphere, in landscapes by André Smith, contrasted with solid snow-capped mountain peaks of "The Marvelous Mountain" etched by Roy Partridge. There was a delightful group of etchings by Ernest Roth who, deprived for the moment of the inspiration of Italy, finds stimulus here in the palisades. In his "Cliffside" there is almost the joyous brilliancy of Italian sunlight, and a delightful contrast of line is obtained by the bare branches of a growing tree against the colder and more mechanical lines of the house. Possibilities of portraiture in etching were developed most successfully in the works of William Levy in his splendidly interpreted and etched "L'Homme Triste" and "New Talmud"; while the delicate delightful etchings of "Ducks" and "Migrating Geese" by Frank Benson stood, as always, in a class by themselves.

The color etchings presented but two exceptions to the often stated rule that color adds nothing to the values expressed in the black and white etching and that, regarded as a color work, the same result could almost invariably have been gained more effectively through some other medium than etching,—be it water color or mezzotint. One of these exceptions was Troy Kinney's etching of "Adolf Bohm in Prince Igor." In this, color introduced as an accent heightens the feeling of color throughout the whole work. "Big Cloud," by George Senseney was the second exception. In this one etching, the artist gained a certain quality which was not only delightful but distinctly an etching quality, without the suggestion of water color or colored lithograph.

The twentieth Annual Exhibition of the "Ten American Painters" was held at the Montross Gallery for two weeks about the middle of March. From the Boston group of painters came a pleasing composition, "The Open Window", by Benson, which had a certain kinship with Vermeer's beautiful interiors with a figure against a gray wall and a perfect study of color arrangement and balance. There was much of this in Benson's canvas, though the modern work could not attain to Vermeer's texture and perfection of detail. There were two of De Camp's ably painted portraits of men, and Tarbell showed several canvases, technically excellent but unimaginative, with the exception of the more sensitively interpreted children in "Mr. A. and Daughters." Childe Hassam added to his series of New York streets enlivened by flying flags a new canvas of "Fifth Avenue—February, 1917." It is Fifth Avenue in the blue mist of a rainy day, when the wet pavements shine with reflections of flags and traffic. Sketched portraits in oil on unsized canvas, by Robert Reid, were treated almost like pastel, while Alden Weir's skilled portraits hung side by side with several of his landscapes.

Calendar of Current Exhibitions

NEW YORK

Art Alliance of America. Posters, illustrations, and commercial art, from March 19 to April 16.

Fine Arts Building. Ninety-second Annual Exhibition of the National Academy of Design, from March 17 to April 22.

Keppel Galleries. Etchings of the far west by Edward Borein, from March 23 to April 14.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning the first and the fifteenth of each month.

New York Public Library. Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322; mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints. Stuart gallery: Henry Wolf memorial exhibition and recent additions to the print collection.



Peter A. Juley

Violent action is expressed convincingly and with a minimum of line in the "Bronco Buster," by Williams Lester, from the recent exhibition of contemporary etchings



A matter of self respect

YOUR Hartmann Wardrobe Trunk is visible evidence of self respect. It portrays the greatest refinement of the art of trunk making. Its superior does not exist.

Strength that withstands roughest handling—beauty of material, design and finish that is famous throughout the world—sixteen conveniences to be found in no other trunk.

HARTMANN
Cushion Top Wardrobe Trunks

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22 years' difference between these photographs

Written by Lillian Russell

SINCE my early 'teens, I have been very much photographed, but these two pictures, taken twenty-two years apart, are my favorites. Friends have assured me that there doesn't seem five years' difference between them, and ask "How do you do it?"

When I set about my task of cheating time, I found to my great disappointment, that most commercial toilet preparations were far from perfect, so I took inspiration from the famous beauties of history—Queen Elizabeth of Austria, Mmes. Recamier, Du Barry—each of whom had her private chemist.

I discovered a remarkable old Frenchman who had gained considerable fame because of his genius in the making of cosmetics. With his scientific aid, I produced beauty preparations of such perfection that they became of priceless value to me.

Friends persuaded me to share my secrets with them. The numbers grew until I decided to establish a large laboratory and supply every woman who sought to improve or preserve her beauty.

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Smoothout Cream 1.50 and 2.50 sizes	Compact Powder $1
Skin Emollient 1.50 and 2.50 sizes	Vanitee for loose powder 50c
Cleansing Cream 75c and 1.50 sizes	Lip stick, rouge 75c white 50c
Skin Rejuvenator Complete set, 3.00	Hair Tonic 1.00
Face Powder 1.00 and 1.50 boxes	Shampoo 75c
Liquid Dressing Powder 3.00	Deodorant Powder 1.00
Compact Rouge $1	Toilet Talcum 50c
	Beauty Boxes containing various assortments. 5.00 7.50 and 10.00

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Lillian Russell's Own Smoothout Cream
It fulfills the meaning of its name by preventing and smoothing out little wrinkles. It is healing and cooling. It also relieves windburn, sunburn and irritation. A splendid powder base. Two sizes, $1.50 and $2.50.



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This is not merely a surface cream. Its unusual penetrating qualities and tissue-building action keeps the skin youthful and refines the pores. Two sizes, $1.50 and $2.50.

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The Waist House



V-12—White Linen, Tailored Outing Waist with novel tab collar to be worn high or low. Double boxpleat each side of center. Tailored turn-back cuffs $5.75

Same model without pleats.

White Handkerchief Linen	4.50
Black or White Radium Silk	6.50
White Silk Cashmere	6.50
White Silk Habutai	5.75
Crepe de Chine, White and All Spring Colors	5.75



V-2—In white handkerchief linen with white pleated frill. Four pearl buttons, double breasted effect. Cuff fastens with small pearl buttons....$5.75



V-1—New tailored waist with large collar forming sailor collar effect in back. Front with pleated frill and pin-tucks each side of center. Cuff finished with frill and fastening with four small pearl buttons. Fine handkerchief linen, White only.....$7.50

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Wash Suit

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Quality KAYNEE Always

Oval Album of Models will acquaint you with the product.



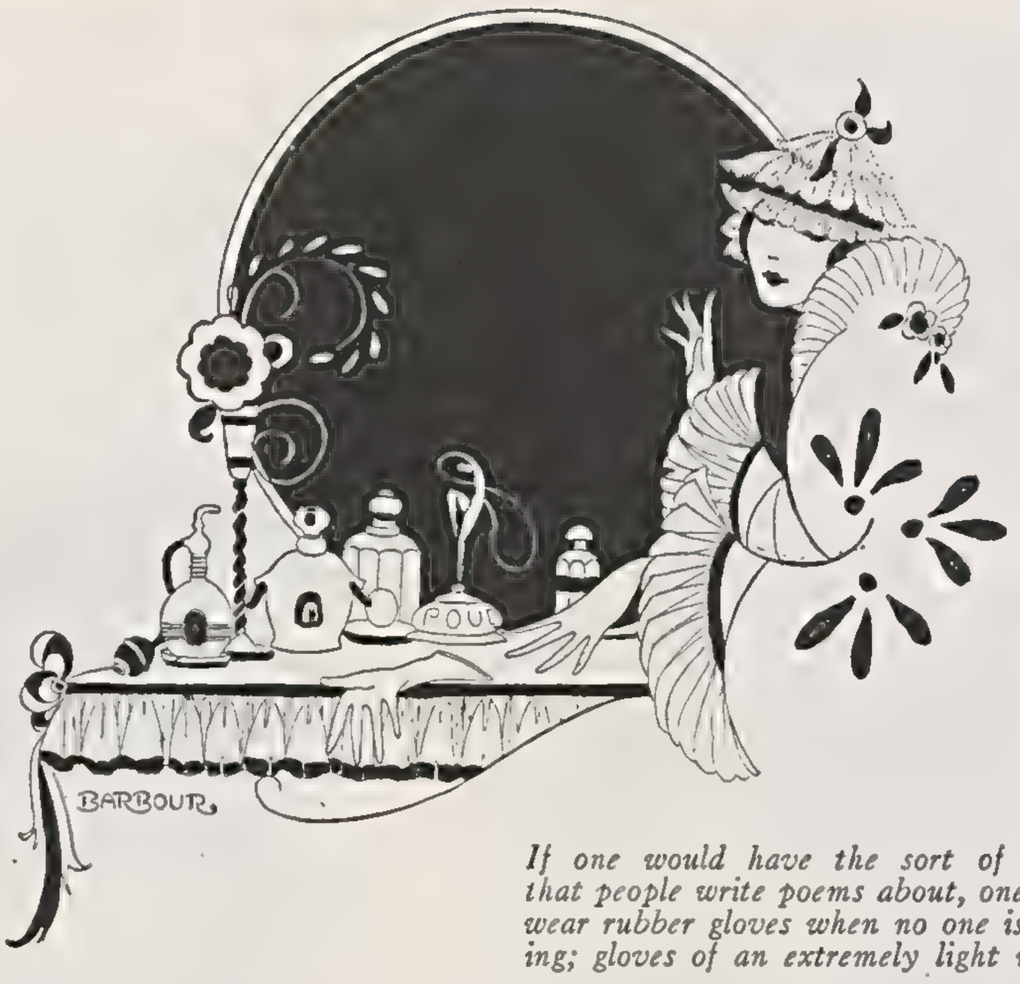
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(K&E Blouse Makers)
KAYNEE BUILDINGS CLEVELAND

Branch Salesrooms: New York 220 Fifth Ave., Chicago 605 Medinah Bldg.

(*Please address all correspondence to Cleveland*)



If one would have the sort of hands that people write poems about, one must wear rubber gloves when no one is looking; gloves of an extremely light weight

ON HER DRESSING-TABLE

THERE is a comforting delusion in which the indolent woman is prone to indulge,—the fallacy that true genius is careless, especially about the details in the care of the person. All this is discouraging for her fairer and more dainty sister, who is thereby made to feel that brains and a well-groomed appearance are incompatible. For the comfort of those who would combine intelligence and daintiness, be it remembered that Madame Récamier was the greatest beauty of her day and the leader of its modes, and that Madame de Stael possessed most beautiful arms and hands, to which she gave great care.

One specialist who has made a study of the subject insists that when the manicure has finished her task, the hands, arms, neck, and shoulders should be rubbed and gently manipulated with a cleansing cream. After the massage, this cream is carefully wiped off, and a liquid is put on which gives the whole surface a wonderful white and polished look. This cleansing cream may be bought for $1.50 a jar, and the liquid for finishing costs $1.50 a bottle.

A great deal may be done for the form of the hands by massaging, manipulating the joints, and even by wearing the little chamois-lined metal tips that give the finger the very desirable tapering appearance; they are sketched at the top of page 128 and may be bought in sets of five for $3.50; two sets cost $5.50.

When the hands need bleaching, building, or reducing, it is a very good plan to wear rubber gloves. This same specialist has a delightfully comfortable glove for this purpose; it is made of a very light weight rubber, which does not steam the hands too much. This wearing of rubber gloves must be practised with care, especially if a hand is thin, and must be followed by the use of a good skin food. The gloves which are sketched at the top of this page, may be bought for $1.25 a pair, and the creams suitable to the varying needs of each case may be obtained from the specialist.

Speaking of gloves, the use of which is strongly advocated by all authorities on the care of the hands, another specialist has imported some gloves, or rather mittens, which are made of a fabric that has been medicated by the process invented by a famous French doctor. These gloves are put on at night, and, as they are large and soft, they cause no discomfort to the wearer. These gloves come in shades of cream and pale pink and are made either in wrist length or long enough to protect the whole forearm; the short-length gloves worn by the fair person at the bottom of page 128, are sold at $10; the long gloves are $20.

This same specialist makes a delightful and greaseless lotion for the hands; it should be applied always after washing and as often as necessary throughout the day. This lotion, put up as shown in the middle of the photograph in the middle of page 128, may be bought for $3 a bottle.

Still another authority who has had much success in the treatment of the hands and arms, lays great stress on the importance of care in the washing and in the choice of soap, and has compounded for this use a soap which is particularly

(*Continued on page 128*)



After a course of a special soap, a hand cream, a cuticle cream, and a toilet water to add fragrance to the water in which they are washed, hands can't help but be lovely. That frivolous looking trifle on the right is nothing but a means of applying powder to the back of the arms and shoulders

MASTER Shoe Builders

SHOE CRAFT

The SHOE CRAFT Shop

27 W. 38th St. New York

Fitting The Narrow Foot

Widths AAAA, AAA, AA & A.
All sizes including 8, 8½, 9 & 9½

"My daughter, who is 15 years old," wrote a "ShoeCraft" mail order patron, "has a very narrow foot and I find it difficult to get the right shoe with the correct heel for her. I do not want her to wear high heels and am wondering if you can furnish size 6AAA or AA with a low heel."

She is but one of the many women who come to the "ShoeCraft" Shop for their daughters' footwear after they have found how well "ShoeCraft" shoes fit their own feet. Many a young girl is too fastidious for the broad toe children's shoes and a little too young for the high heel footwear her mother wears. She finds a happy solution in "ShoeCraft" low heel styles.



Hand Welt

"Ernes" $10

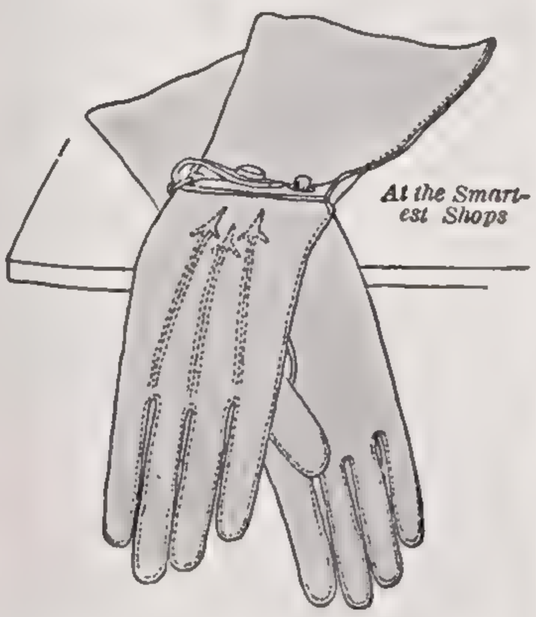
One of the many "ShoeCraft" low heel styles; Mahogany Calfskin with Brown suede top.

All Widths and Sizes in Stock

MAIL SHOPPING SERVICE

Perfect fit guaranteed. Parcel post prepaid. Write for our new Spring catalog V3, with measurement chart, and our interesting booklet, "Fitting the Narrow Foot." Charge accounts.

THE gloves shown below are the newest, most practical motoring gloves ever conceived. Made of the best grade cape, brown in color, they are cool, washable, but unshrinkable; every line, every curve and every seam is so designed as to fit trimly, but always comfortably. They are the ideal motoring gloves for Summer wear.



At the Smartest Shops

If you wish a smart, durable glove, either for yourself or for your husband, you will safeguard your purchase by buying only the "Brad" make, which is guaranteed to be satisfactory.

BRAD

R. E. BRADFORD
GLOVERSVILLE, N. Y.



A Further Talk with Elizabeth Arden

—The International Authority on the Care of the Skin and Complexion

Hear the words of the woman who is recognized as the supreme authority in her field, who is today treating the complexion faults of a clientele of discriminating women so extensive that she is reaching the representative society groups in every city in the country.

If you cannot visit Elizabeth Arden's beautiful Salons D'Oro in New York, Boston or Washington, for personal consultation and treatment, read these words. There may be a message for YOU herein:

Q. "To what do you attribute, chiefly, the phenomenal growth of your clientele?"
A. "To the fact that the modern woman is practical. She is quick to recognize any deficiency, and to overcome it. She makes no exception in the care of her skin and the preservation of a youthful contour. Society women have learned that my methods of correcting facial blemishes are eminently successful and **practical.** And they have adopted them."

Q. "Why are your methods invariably successful?"
A. "For several reasons. In the first place I use only the Venetian Preparations in all treatments. This alone would be a sufficient warrantee of success. Furthermore, my treatments are highly specialized. Every possible condition of the skin and its supporting layer of underlying tissues is anticipated. Every defect is studied and treated individually."

Q. "Can you classify the more common complexion blemishes for Vogue readers?"
A. "Defects that detract from youth and beauty, and make for unattractiveness and age, are of several groups. First, surface eruptions, such as blackheads, pimples, etc. Secondly, discolorations, such as freckles, tan, moth spots, sallowness and redness. Then, the texture of the skin itself, whether it is smooth or rough. The more ageing defects, the lines, wrinkles, the pronounced sagging of facial muscles, with ensuing puffiness. The results of fatty tissue, the double chin, the drooping folds. The haggard face, after illness or worry, the deep hollows, the drawn, colorless expression. These are the more common blemishes."

Q. "Is it necessary to attend the Salon for treatment to receive the full benefit of your rejuvenating methods?"
A. "I have perfected a system of self-treatments, which is under my personal supervision and which I communicate by letter. It can be undertaken by women in any part of the country with assurance of complete success. I have recently doubled both the corps of attending experts, and the laboratory space occupied by this department of my Salon—an indication of its success."

Q. "What Venetian Preparations are used in these home treatments?"
A. "It would be impossible to describe them all adequately in this interview. However, I will attempt to give some indication of their variety and purposes:
"For the treatment of surface blemishes, blackheads, etc., I advise a thorough skin cleansing with Venetian Cleansing Cream supplemented by the Ardena Skin Tonic, and the reducing of any enlarged pores with Venetian Pore Cream. There may also be special needs, requiring such preparations as the Venetian Acne Lotion. Ordinary discolorations are quickly overcome by the Venetian Special Bleach Cream, for freckles and brown spots; Venetian Bleachine Cream for tan, Venetian Lilie Lotion to whiten the skin, and others. The texture of the skin is made smooth and soft by Venetian Velva Cream, or if fattening is desired, with the Venetian Orange Skin Food (or Venetian Adona Cream if the neck, bust and shoulders are treated). The sagging muscles are lifted and made firm and healthy, and the wrinkles and hollows obliterated by Venetian Muscle Oil; if the flesh is especially loose, relaxed and shrunken, Venetian Special Astringent should be used. For a less vigorous toning, the Venetian Ardena Skin-Tonic is better adapted. Many other preparations and their uses could be mentioned."

Q. "How can Vogue readers learn fully the story of the Venetian Preparations?"
A. "My book 'The Quest of the Beautiful,' is written expressly for my out-of-town clients and explains all of the preparations and their applications. I will be glad to mail it to anyone interested and will also take pleasure in answering any individual inquiries regarding special requirements. Those who can call at my Salon D'Oro will receive personal consultation without charge."

NOTE: The Venetian Preparations mentioned in this interview, are priced as follows:

Venetian Cleansing Cream, $1, $2, $3.
Venetian Pore Cream, $1.
Venetian Acne Lotion, $1.
Venetian Special Bleach Cream, $1.25.
Venetian Bleachine Cream, $1.
Venetian Velva Cream, $1, $2, $3.
Venetian Orange Skin Food, $1.75, $2.75, $3.75.
Venetian Adona Cream, $1.25, $2, $3.
Venetian Muscle Oil, $1, $2, $4.
Venetian Special Astringent, $3.
Venetian Ardena Skin-Tonic, 75c, $1.50, $3.

Mail Orders Filled Promptly

The Arden Muscle-Strapping Treatment

At the Arden Salons D'Oro, a corps of Arden-trained experts cleanse, soften and refine the skin by the stimulating action of the Arden Muscle-Strapping Treatment. It is due to this famous treatment, administered in conjunction with the pure Arden Venetian Preparations, which provide the very essence necessary to make any treatment successful, that one sees fewer tired, haggard, colorless faces wherever society gathers. Consultation gratis.

Salon D'Oro, 673 Fifth Avenue, New York

Washington, D. C., 1147 Connecticut Avenue

Boston, Mass., 192 Boylston Street

BON TON Corsets

Back Lace or Front Lace



BON TON Corsets

FIT—Screening the faults and emphasizing the good points of your figure.

They are
STYLISH—because pre-eminently the corsets that lend grace in action as well as in repose.

COMFORTABLE—supremely so, insured by their wonderful fitting qualities.

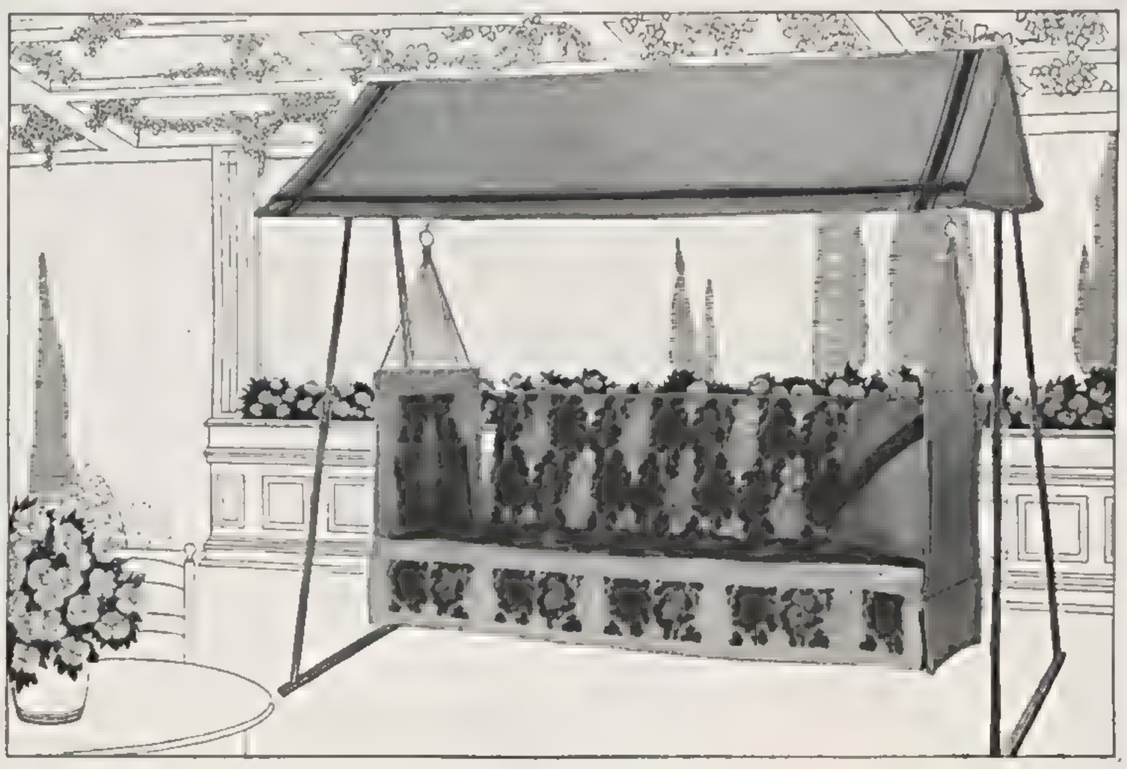
DURABLE—of course, as only tested fabrics and moisture-proof boning are used.

GUARANTEED to satisfy the most fastidious. Our 1917 ROYAL BLUE BOOK will delight your eye and guide you in selecting the correct corset. Write today "Dept. V" for a free copy.

ROYAL WORCESTER CORSET CO., WORCESTER, MASS.

Sold by Leading Dealers at $3.50, $5, $6.50, $8 and up

THIS Spring as you begin to think of wicker furniture and porch rugs, of smart awnings and flower boxes — think of the *Romelink Swinging Couch.* It is the porch hammock made to blend exquisitely with your summer color scheme of comfort.



THINK of your porch equipped with one of these luxurious Romelinks. In its richly flowered cretonnes and solid-tone materials, you will find the charm of effective colorings; in its deep, soft cushions and beneath its shady awning, you will find thorough comfort; and in the generous pockets on its side panels and in all the other little details of its construction — a quiet anticipation of your every need.

Ask to see it at the leading house furnishing and department stores of your city. And the trademark—look for it!



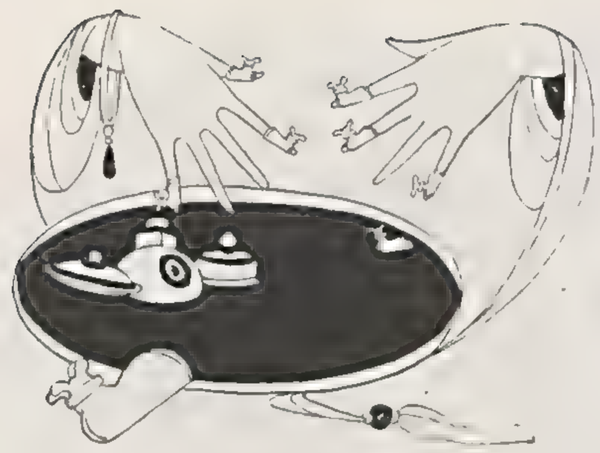
The Romelink is available in several styles — each complete with its hammock, awning, stand and cushions — and in many colors ranging from soft grays and pale greens to rich yellows and tawny browns.

Send for Circular B *illustrated in colors*

SWINGING COUCH HAMMOCK ROMELINK REGISTERED NEW YORK COUCH BED CO.

Look for this trademark

NEW YORK COUCH BED CO.
Long Island City New York



They aren't relics of the Inquisition; they are metal tips, to make one's fingers taper. They aren't half so bad as they look—they are lined with chamois

ON HER DRESSING-TABLE

(*Continued from page 126*)

cleansing and soothing and which may be bought for 75 cents and $1 a cake. This specialist strongly disapproves of the use of hot water, asserting that it makes the hands susceptible to dirt.

In combination with this soap, may be used a very healing cream which comes in jars of various sizes at $1, $2, and $5 a jar. There is also a separate cream to be applied to the nails, and this is particularly effective for keeping the cuticle in perfect condition; the price is $1.25 a jar. The same specialist has a preparation for whitening the hands, arms, throat, and shoulders; this has proved very successful; it may be bought in tubes for $1 and $2, according to size. To make fragrant the tepid water in which the skin is bathed before this preparation is applied, there is a delicately scented toilet water that harmonizes with these soaps and creams; this may be bought for $1 a bottle in the well-designed bottle shown with others of these preparations at the bottom of page 126. The dainty trifle at the right in this photograph is for applying powder to the backs of the arms and shoulders; it may be bought for $2.25.

Further aid to the beauty of the hands is found in a remedy that accomplishes the task of keeping the cuticle soft and pliable and well pushed back, without the aid of cutting or undue pressure; this preparation is in liquid form, and when applied, it so loosens the dead cuticle that it may be wiped off with a towel. A complete little traveling manicure set is combined with this special cuticle remedy in a compact little box for $1.

Speaking of the care of the nails, there is a liquid to give a roseate hue and marvelous polish, and this is applied to a novel type of buffer and then rubbed on the nails; both buffer and polish shown in the middle of this page are the inventions of a well-known specialist, and they cost $1 each.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



The large bottle contains a lotion for the hands; the smaller bottle contains a liquid nail polish which is applied with this new sort of buffer



All night long these mittens go quietly about their worthy work of making the hands soft, white, and holdable. Their material was medicated by a famous French doctor



THE MARK OF EXCELLENCE

On the thin white paper is a crest of gold. Like the fragile butterfly on the Whistler etching, or the hall mark on the ancient piece of silver. its presence renders tacit tribute to the quality beneath.

The men linger. In the soft light of candles the white smoke wreathes above the cloth. Emerald gleams in the thin glasses. The familiar red box appears-PALL MALL-the symbol of the perfect host.

—at good places you need not mention the name. Just ask for the best cigarette.

A Shilling in London
A Quarter Here

Plain or Cork



Long Continued Success

When a car is undeniably the most successful of its kind over a continuous period of years, you may be sure that there are fundamental reasons for the preference it has won.

The Milburn, the modern light, low hung electric is the easiest riding, easiest handled, safest car in the world—and the least expensive to operate. Its beauty is exceeded only by its "good behavior."

Send for beautiful new catalogue

Established 1848 **THE MILBURN WAGON COMPANY** **Toledo, Ohio**

AUTOMOBILE DIVISION

The Milburn Town Car—outside driven—inside capacity four passenger—a beauty—$1995 f. o. b. Toledo

The Milburn Charger solves the home charging problem—inexpensively—efficiently

INTERIOR DESECRATION

(*Continued from page 54*)

holding in its mouth a full-blown pink porcelain rose.

"Interesting, aren't they?" said Alistair.

I should have liked to have agreed with him; nothing would have given me greater pleasure. But those animals didn't interest me at all; as a matter of fact, they bored me to the verge of tears. So, to cover my silence, I picked up a red glass pear from a dish of glass fruit on a neighboring table and examined it intently. Then I picked up a glass banana and looked at that. And then, as I was abstractly reaching for a bunch of glass grapes, Alistair turned and saw me.

THE LAST STRAW

I thought at first that he was going to swoon. I rushed to him and managed to get him into a chair, and after a while he was able to speak.

"It took me two weeks to arrange that fruit," he said, bitterly, "and now you have upset it. With one touch, you have shattered my dream. Oh, it is too much!"

He arose and staggered from the room. But Alistair's is one of those noble natures that grow through suffering, and so presently he was able to endure having me near him again. He even managed to bestow a wan smile upon me. So the early Christians must have smiled at the lions in the arena.

The nursery was the next room we visited. Alistair had enjoyed doing it, he told me; it had been almost a recreation to him. He had renewed his youth. It was an enormous sunny room, airily high of ceiling. The walls were deep blue, and on them Alistair had persuaded some Futurist friend of his to paint a frieze of life-size nude figures—the nudest nudes I have ever seen. Hanging between the windows was a huge painting of a lady and gentleman,—I think that they were Adam and Eve, for they wore the costumes of that period. She was a lovely ultra-marine with luxuriant purple tresses, while he was a virile magenta with hair of emerald green. About the room were placed great pillow-heaped divans, over which were draped canopies of black velvet lined with scarlet satin. The polished floor was spread with tiger skins and leopard skins, and in one corner was a bronze statue of "L'Apres Midi d'un Faun."

Alistair gazed on the room with the pardonable pride of one who has done something to leave the world a little better than he found it. He sighed with satisfaction.

"My dear," he said, "there is nothing like the influence of surroundings like these on little children."

"Oh, nothing," I agreed.

The nursery, unfortunately, was the last of the finished rooms. Alistair had not yet spread his inspiration over the rest of the house. He led me to another guest room, on which he was still laboring. He had stationed at the door two black and white striped tubs containing plump green bushes, which, he remarked, were extremely amusing. I envied the ease with which he was entertained. He had had the walls hung with peacock blue brocade, and he had draped the purple-lacquered bed with cerise satin, but he felt the room was too neutral,—that it needed a note of decided color.

"It must be the curtains," he said, gazing wistfully on the nude windows. "I must get the color in the curtains."

IN SEARCH OF COLOR

He paced the floor, one delicate hand on his hip, one pressing his forehead, behind which great thoughts leaped and surged. But inspiration did not come with exercise. He sank wearily yet gracefully upon a chair, clasping his hands beneath his chin, and closing his tired eyes. Yet inspiration was coy. He lit a scented cigarette, threw it away, lit another, and watched its blue smoke dreamily. And still nothing happened. Then he turned to me, speaking in patient tones.

"I must be alone," he said. "I must go into the silence. Perhaps the color will come to me then."

He threw himself on the cerise-satin-covered bed, and closed his eyes. I stole away, as silently as the well-known Arabs, and awaited him in the hall. Presently, after an hour or so, I grew tired of awaiting, and I reopened the door of the room in which he labored. He was pacing the floor again, and he looked spent and drawn.

"Alistair, come away," I pleaded. "You will make yourself ill."

"No, no," he cried, "I can not leave now. I must toil until the color comes to me—even if I work myself into a nervous breakdown. Leave me—leave me to my labor."

And I closed the door and left him, a martyr to the noble cause of art.

THE ETERNAL FEMININE

(*Continued from page 69*)

We find that orientals, from all time, have had a special regard for the cat. The cat, among their domestic animals, remained the great unconquered,—perhaps it was that they dared not defy what they could not conquer. Perhaps their reverence was founded on fear,—the "cat fear." There are those who try oriental methods with the human cat; they try to appease the object of their fear. Personally, I am doubtful of results; I do not believe in temporizing with claws.

There are colonel's ladies and Judy O'Gradys in the cat world, too. The plebeian pussies, pleasantly domestic, we all know well. Then there are the aristocracy, the Persian, Angora, and Siamese fine ladies. The famous Siamese cats are bred exclusively by the priests and are of two classes—the temple cats and the palace cats. The finest are reserved for the temples, for which they are jealously guarded, and it is strictly forbidden to sell them,—so they are stolen instead, and sold afterwards. When born, they are pure white, as everything innocent should be, but they gradually learn the ways of this wicked world and take on the hue of *café au lait*, and they finally end up with faces, feet, and tails a rich seal brown. They are most intelligent, and every feminine wile is theirs.

Théophile Gauthier, François Coppée, and Baudelaire are but three of the host of illustrious devotees of cats who have in prose and verse endeared their household goddess to us. It is Baudelaire who wrote:

"Viens, mon beau chat, sur mon coeur amoureux,
Retiens les griffes de ta patte,
Et laisse-moi plonger dans tes beaux yeux
Mélés de metal et d'agate."

And again:

"C'est l'esprit familier du lieu;
Il juge, il préside, il inspire
Toutes choses dans son empire;
Peut-etre est-il fée, est-il dieu."

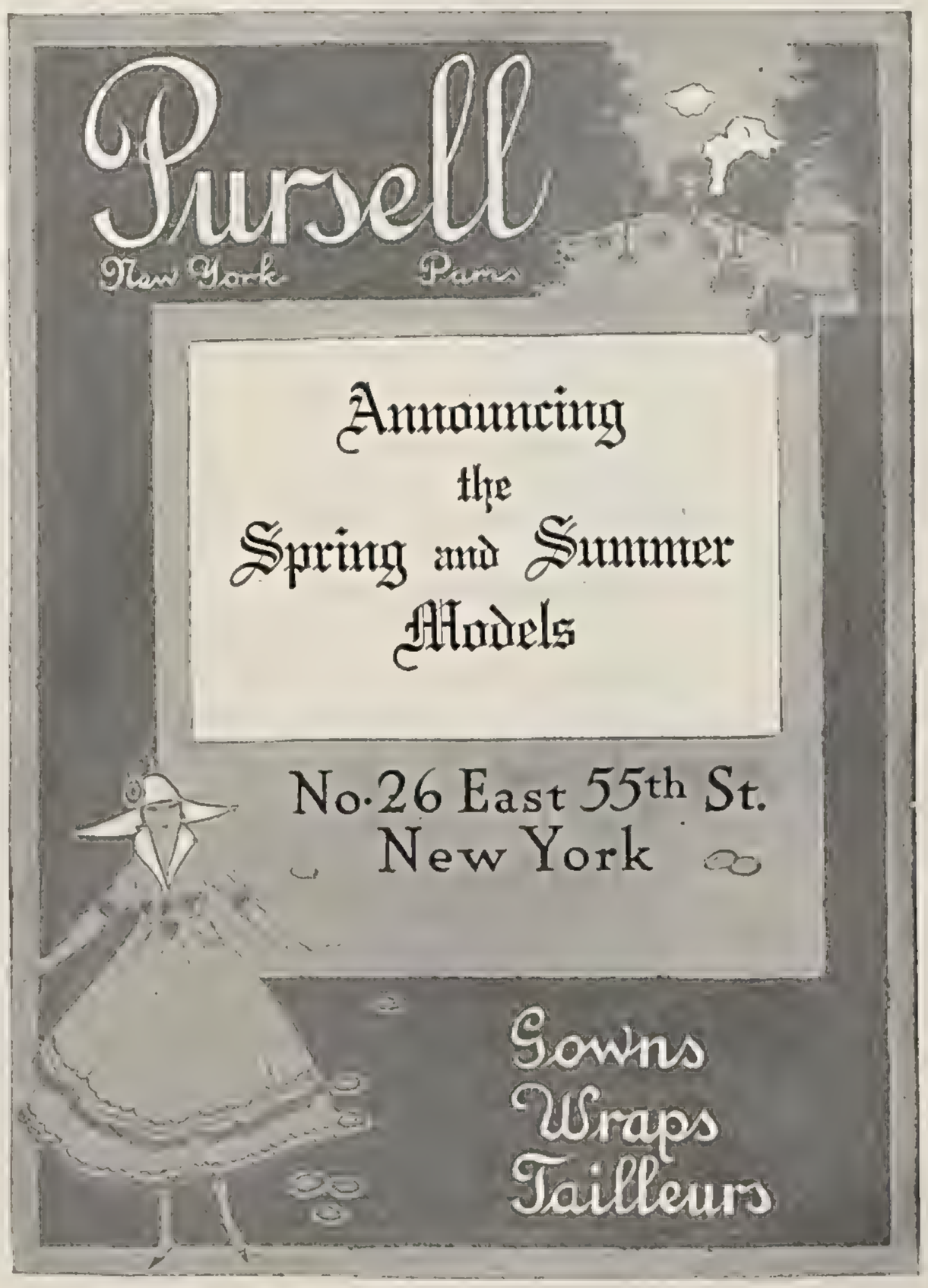


VOGUE

THE vogue of the decorated wedding ring is with us. Traub rings have firmly re-established the prestige of the original decorated wedding ring, for in seeking greater beauty no jot of chasteness has been lost. In the new rings is recognized a successful completion of the search for really symbolic wedding rings. They are all bands of purest metal, with the delightful addition of a message, hand chased. Their delicate tracery is expressive of the century-old sentiment of marriage. To wear one of these rings marks one as appreciative of the *dernier cri* in wedding etiquette.

Traub rings are only sold through established jewelers. A beautiful brochure entitled "Wedding Ring Sentiment" will be sent you upon request.

THE
TRAUB MANUFACTURING
COMPANY
864-878 Woodward Avenue
DETROIT, U.S.A.





DE PINNA

GIRLS' AND MISSES' RIDING AND SPORT APPAREL

For over a quarter of a century De Pinna Riding Clothes have been accepted as standard by the younger members of New York Society.

The most successful English habits are followed for correctness of line in coats, breeches and side saddle skirts. Appropriate materials are imported particularly for this purpose.

Made to measure or ready for service.

Experts in charge of the department, fully qualified to render valuable advice and assistance in making selections, are at all times available.

Riding hats, skirts, boots, gloves, crops and whips.

Correct apparel of suitable imported materials for golf, tennis and all country sports for girls of all ages.

Upon request, we will be pleased to mail illustrations of Riding Apparel.

De Pinna

Exclusive Outfitters to Young People

Fifth Avenue at Fiftieth Street

NEW YORK

De Pinna representatives every season visit the principal cities of the country. Send your name and address and you will be informed of the next visit to your city, or the city where you do your shopping.

DETAILS OF FRENCH GOWNS

IT IS always interesting, on examining the French gowns, to see the attention which is given the smallest details. One would scarcely expect people who are as highly successful in achieving the large effects as the French, to give the attention to detail which the Paris clothes always exemplify. One may, perhaps, criticize the somewhat haphazard manner in which the actual workmanship on the French clothes is performed, but the couturiers are past masters in knowing what is essential, and what need not be done. One never finds a necessary detail neglected; it is more likely to be worked out with infinite pains and ingenuity.



Paris is taking ribbon seriously; it can do so many clever things

THIS DETAIL AND THAT

In the accompanying sketches are illustrated a few of the clever details of the models shown at the recent openings. A great deal of silk embroidery and much tinsel embroidery are being used by the Paris houses, and needlework done in wool is also favored. One still sees much of the intricate machine embroidery which was introduced during the winter but the effects obtained are quainter and more interesting than heretofore. In the sketch in the middle of this page are illustrated the details of a Doucet model. The gown, which is black satin, is intended for afternoon wear and is obviously of Chinese inspiration. In the front is a single revere of old blue chiffon on which is embroidered a Chinese figure carrying a parasol. The figure is worked in cerise, purple, white, and black and is a very quaint idea. Large Chinese tassels of dark blue silk hang from the sleeves and belt, and add interest to the skirt.



This Chinese person is embroidered in bright colors

A charming bit of embroidery appears on a Premet frock of rose-colored crêpe de Chine. At the back of the sleeve there is a V-shaped inset of cream-colored net, which escapes in a little half frill at the back of the arm. Here and there, the outline of the V is emphasized by clusters of tiny blue, green, and yellow flowers worked in wool.

One sees very little fur on the new models, but ribbon is frequently employed to add an occasional bit of ingenious decoration. Agnes, for instance, makes a guimpe of dull blue Georgette crêpe and runs through the back of the sleeves a loop of China blue picot-edged ribbon. The yoke of cream-colored net which is set in this guimpe at the neck is run with similar ribbon, through similar eyelets. Broad ribbon is employed by several of the couturiers to form sashes at the back of evening gowns, and sometimes these sashes are prolonged into trains which trail upon the floor for several feet. As a rule, there is but a single loop and a single end to these sashes. Worth uses a broad black satin ribbon, faced with cerise and splashed with gold embroidery, for a sash-train of this kind. Roman striped ribbon in brilliant colors is used for girdles, and sometimes a bit of this ribbon is used as an inset in a girdle of some dark color, such as navy blue. The sketch at the lower left on this page is a detail from a Dœuillet gown and illustrates this idea. It also shows a new form of tassel, which in reality consists of a little group of four small tassels caught together. Tassels are one of the favored forms of ornamentation; practically all of the couturiers use them.

The use of organdy in combination with some other material, either as a trimming or as a structural part of the gown, is one of the delightful features of the new models. The sketch at the lower right on this page shows white organdy used as a border on a cascade of blue and white foulard at the front of a blue and white foulard gown. This is a detail of a model from a new French house. Jenny uses white organdy in combination with blue foulard on an afternoon frock. The foulard is dotted with white, and where the sheer organdy extends beyond the darker stuff, it is embroidered with black dots which reverse the order of the white dots on the dark foulard. This gown has a plain white organdy sash, which is short and tied in a single knot at the front with two crisp diagonal ends standing out sharply. The sketch at the top of page 132 shows how Jeanne Hallée uses a little bow of white organdy to add a dainty touch to the cuff of a black satin gown. Red thread stitching edges the two little loops.



Roman stripes are now enlivening dark girdles

ORGANDY HAS COME TO THIS

The most exquisite colored organdies are introduced in the new models. Worth fashions an inner cuff and a tiny vest of lemon yellow organdy for a frock of navy blue jersey cloth trimmed with tiny beads in dull oriental colorings. One of the very loveliest uses of embroidery seen in the collections is sponsored by Martial and Armand. The entire upper portion of a frock if made of écru colored organdy upon which are scattered at wide

(*Continued on page 132*)



Paris borders foulards with white organdy



The shapeliness of the lines,
The fineness of the fabrics,
The delicacy of the trimmings,
The suppleness of the boning,
The accuracy of the design,—

You will appreciate how these details mean so much for your satisfaction and comfort when you wear

Redfern Corsets

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DETAILS OF FRENCH GOWNS

(*Continued from page 130*)

intervals conventional flowers in cerise, purple, and orange; these flowers are outlined in black. Where the organdy meets the China blue tussur silk, of which the lower skirt is made, there is on it a broad band of embroidery in which the soft colors of the little flowers are repeated, with the addition of black, in a filet-like background.

One sees a considerable amount of lace in evening gowns; *point de Venise*, Chantilly and filet lace are used. Callot, however, is now using a beautiful lace somewhat like a Bohemian lace. Premet ties a lace sash about an afternoon gown and finishes it with a deep linen fringe. This sash is illustrated at the lower left on this page. Jeanne Hallée sponsors an evening gown fashioned entirely of a delicate cream-colored lace which is embroidered to somewhat over knee-height with tiny crystal beads and medallions of beads in soft pastel tones and gold. The gown has long sleeves which are of cream-colored lace above the elbow and of black lace below, and it also has a black lace train.

Flowers, wonderfully realistic in effect, are used to ornament many of the evening gowns. Morning-glories are an unusual species to find favor with the couturiers, but this fact adds to their charm. Some of them are made more realistic by having crystal drops sewed on them to give the impression of dew. A Bulloz gown of blue and gold changeable taffeta with a design of dull rose flowers in it has a cluster of chiffon flowers which almost exactly duplicate the flowers patterned in the texture, caught to one side of the waist-line. This is illustrated at the lower right on this page.

Lanvin, however, thought of the most novel trimming of all; this consists of little rosettes of the brilliant visca lamé braid which is so popular in millinery this season. These, in a bright scarlet, are sewn here and there to the blue gabardine of a sports frock and are caught to the sleeves and about the collar of the white organdy guimpe of the frock. This collar and cuff set is illustrated at the lower middle on this page.



Just a wee touch of white organdy on a black gown

ACHIEVING A SILHOUETTE

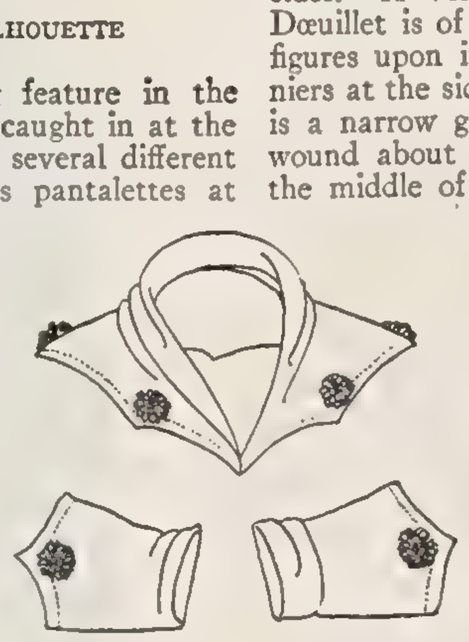
The most interesting feature in the new models is the skirt caught in at the feet; this is achieved in several different ways. Lanvin contrives pantalettes at the bottom of a satin evening frock by catching up the gold lace petticoat at the middle of the front and the middle of the back, and snapping the caught-up portions together with fasteners.

Not infrequently, the looped-in skirt is achieved by a fairly close petticoat. The skirt which goes over this petticoat is sometimes shirred around the bottom and then sewed to the petticoat which is shorter than the outer skirt. At other times the overskirt is divided into four equal parts and slashed to the waist at the dividing lines. The front and back sections are shirred at the bottom and gathered in to the petticoat; the side sections, however, are permitted to hang free. The caught-in skirt may, if one pleases, be simply shirred on to a band of wide elastic at the hem; or sometimes it is obtained by taking a deep plait on each side at the hem. Several of the couturiers have not hesitated to use these simple methods of achieving the smart line. Another favorite means of producing this silhouette is to sew a broad straight border on to the bottom of the skirt, slash this border for its entire width at each side, and then cut a long slanting corner off of the front and back. The bias edges thus formed are then sewed together, and this causes the skirt to draw in at the feet.

Where the broad-hip silhouette is desired, it is usually produced by sewing in at the waist-line one or several loops of the material. These may be made to form actual pockets or simply pockets in effect. These are, as a rule, made to retain their shape either by being heavily braided or by having a band of horsehair braid inserted around the tops of the loops. Braiding is not infrequently used to distend the points of the material just above the bottom of the skirt. This braiding gives the skirt body, but does not make it over stiff.

FURTHER DETAILS

Belts and girdles are conspicuous features of the French models; one sees a great many rather narrow girdles made of the same material as the frock or coat and either knotted or simply looped over at the waist in front. In other models the belt extends simply across the front or across the back. Sometimes it goes across both front and back, leaving the gown to hang in a straight line at the sides. A very interesting model from Dœuillet is of pale blue satin with black figures upon it and it is looped in panniers at the sides. About the waist there is a narrow girdle of blue silk which is wound about twice; this girdle ends in the middle of the front in a crisp little bow. A frock from Paquin made of beige charmeuse has a loose bodice which extends quite a bit below the waist-line. At the front the bodice is drawn in closely by a half belt of the charmeuse. Cord girdles are used quite frequently, especially by Jenny.





(Above) Lamé straw again; scarlet rosettes, on white organdy

(Left) Lace finds itself made into sashes finished with deep fringes and worn with afternoon gowns

(Right) These chiffon flowers match the flowers that pattern the frock





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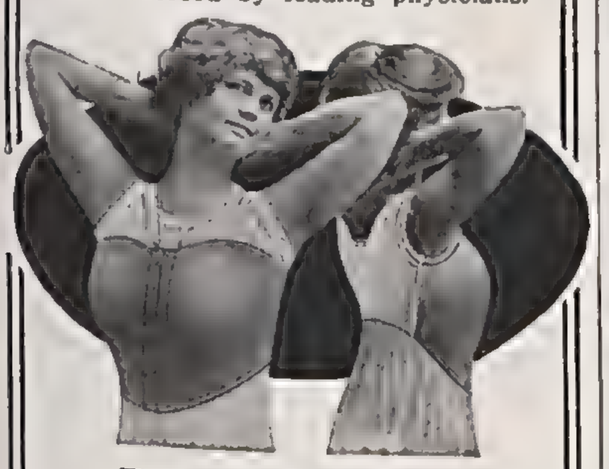
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SEEN *on the* STAGE

(*Continued from page 63*)

Story." It was written by a sadder and wiser man than the little Scotsman of a quarter of a century ago whose words were written down in London and listened to in far away Vailima. Yet it is interesting to perceive in these two pieces (which, at the moment of the present writing, may still be seen upon successive evenings) an undisrupted valiancy of loveliness which has lasted for a quarter of a century. Any man who has loved life for so many, many years,—any man who, for half a lifetime, has held aloft the torch of sweetness and of light,—any man who, by his work, has called great tears of recognition into countless eyes, is worthy of a standing toast. Here's to Sir James,—a baronet, "for services":—may he live long and prosper!

"THE WILLOW TREE"

"The Willow Tree," by Benrimo and Harrison Rhodes, is a pseudo-Japanese fantasy. It is not a good play. The material, for the most part, is undramatic; and the method is merely narrative. Two people sit down and talk to each other, and then two other people sit down and talk to each other, and then two other people sit down and talk to each other, and so on, and so on, to the end of the play. Very little actually happens on the stage; and most of the conversation deals with old, unhappy, far-off things and stories long ago.

Two distinct legends are interwoven in the fabric of the narrative; and neither of them is Japanese in origin. The first is the legend of Pygmalion, which has come down to us from ancient Greece; and the second is the legend of the Dryad, which is familiar in the folk-lore of many European nations.



Maurice Goldberg

William Courtenay in "Pals First" plays one of those rôles that keep the audience guessing until the very end of the last act—and then give it an utterly irrelevant answer

The hero of "The Willow Tree" is a young Englishman who, after an unhappy love-affair at home, goes out to Japan and buries himself deep in that exotic country, in order to forget the European world. From an aged sculptor he buys an image of a lovely woman carved of willow wood, and installs this image in the garden-house in which he lives secluded. By magic he succeeds in awakening this image into life; and for a while he dwells in happiness with the new-created wonder which answers to his own ideal of womanhood.

It is scarcely necessary to point out that the authors, in their telling of this story, have deleted the essential point of the ancient legend of Pygmalion. In the Greek fable, it was the sculptor himself who called to life the image of his fashioning, and the miracle was nothing more nor less than a logical and manifest extension of the creative power of the artist. But, in the present play, the artist sells his statue, and it is another man who woos it into life. In consequence, the miracle has lost its meaning; it has been reduced from the super-natural to a plane that may be called the infra-natural.

The secondary story—which gives the play its title—may now be summarized. The soul of the image that had been carved of willow wood is a Dryad-soul, and has issued from the heart of a willow tree that overhangs the garden-house of the hero. A time comes when an honorable duty demands that the hero should forsake his love and go back to the service of his country; but he is loath to leave the new-created woman who incarnates his ideal. Therefore the willow-woman orders that her parent tree shall be cut down; and, as it falls at last beneath the blows of the obedient axe, she dies and disappears, and leaves her hero free to answer to the call of duty.

The dénouement of this familiar legend of the Dryad is, in the present play, expressed in the prosaic terms of here and now. The rather brusque intrusion of a reference to the European war of 1914 is jarring to the atmosphere of ancient legendry. A play of fancy should be purely fanciful; it should not be pinned down to a stated year nor attached to a particular locality beyond the limits of its little world of dream.

The inferiority of "The Willow Tree" to "The Yellow Jacket"—of which Benrimo, also, was co-author—is too manifest to require comment. In an effort to make "The Willow Tree" sound Japanese, Mr. Rhodes has written the dialogue in pidgin-English—if that is the way that sailors spell the word. It is rather a strain to imagine an ideal creature such as Galatea speaking any language ungrammatically; and I am sure that Dryads, when they talk, do not express themselves as foreigners. Though many poets have aspired to put words into the mouth of the Hebrew God, Jehovah, no one of them has deemed it necessary or desirable to report His language in the Yiddish dialect.

(*Continued on page 136*)

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SEEN *on the* STAGE

(Continued from page 134)

"OUR BETTERS"

The judgment of criticism is frequently determined by the point of view from which a work is looked upon. From one point of view, "Our Betters" must be judged as the most admirable work of that facile and prolific playwright, Mr. W. Somerset Maugham; but, from another point of view, it must be judged as the most reprehensible product of his pen.

"Our Betters" is the most serious and earnest and important play that Mr. Maugham has yet attempted. It exhibits a drastic satire of a diminutive, decadent minor circle of the British aristocracy, and of the title-hunting women of America who deliberately marry into it. The play has many merits. The action is dramatic, the characters are drawn with bitter truthfulness, and the dialogue is keen and mordant.

On the other hand, "Our Betters"—as the phrase is—leaves a bad taste in the mouth. The play is not immoral, because it tells the truth about the sort of people who appear in its cast of characters; but all the characters save two are utterly immoral, and their actions and their words are shocking to the ordinary sort of people who are not insane or supersane. The moral atmosphere of "Our Betters" recalls to the theatre of to-day the long-foregone and nearly forgotten atmosphere which weighed so heavily upon the comedies of William Wycherly. Mr. Maugham, like that mighty but long-detested satirist of the Restoration period, appears before the public as "a plain dealer." He calls a spade a spade and digs in dirt. His play is not immoral, and may even be admired for its frankness; but it is not a play to which a man would willingly take his maiden daughter or his maiden aunt. Ten years ago, the production of such a piece in public would have been prohibited by the police.

The performance of this play is excellent, for the actors have been admirably chosen by the producing manager, Mr. John D. Williams. On the other hand, the fact must necessarily be noted that the setting for the first act is very horrible to look upon.

"THE BRAT"

The central figure of "The Brat," by Maude Fulton, is a slangy little ragamuffin of the streets who is truthfully imagined and admirably acted by the author. Miss Fulton should be particularly praised because—in her performance as well as in her writing of this part—she has steadfastly resisted the obvious temptation to sentimentalize the character. Her heroine is written and depicted as a "brat;" and the play is noticeably free from the sort of sentimental slush which inundated that analogous product which immediately comes to mind in this connection,—namely, "Peg O' My Heart."

The play itself is nothing but a series of dialogues in which the central part is sedulously "fed"—as actors say—by other characters that, in themselves, are colorless. Yet the effect of the fabric is distinctly entertaining. It is more of an adventure in the theatre to encounter a single character that appears to be alive than to watch the working-out of a more skilful pattern which is populated only with puppets so familiar and conventional that they have lost all elements of interest.

"PALS FIRST"

"Pals First," which was dramatized by Lee Wilson Dodd from a novel of the same name by Francis Perry Elliott, is a fairly amusing play; but, with a little more skill, it might have been developed into a comedy of more than passing interest. It is one of those tantalizing plays that disappoint us by being not so good as they manifestly ought to be.

The two heroes of "Pals First" are a couple of tramps, named Danny and Dominie. By certain subterfuges, they secure access to an empty southern mansion near Nashville, Tennessee, and successfully pretend to be the owner and his friend. It happens providentially that the owner of this stately house has long been absent on a trip around the world. The two impostors pass through many adventures in endeavoring to assert their title to the property. Then, in the last act, when the plot is thickening, the audience is suddenly and unexpectedly informed that Danny is, in reality, the owner of the mansion, and that, throughout the previous acts, he has merely been pretending to be a tramp, for the purpose of leading Dominie, "by green degrees," gradually back to the highway of respectability.

The play would be better if Mr. Dodd had decided, at the outset, to take the audience into his confidence. The old, accepted principles of play-making endure, despite a very recent flurry of ineffective insurrection; and nothing can be gained by the springing of a long-deferred "surprise" which requires the spectator suddenly to reconstruct his accumulated understanding of the leading character.

It may be noted down in passing—as a permanent suggestion afforded by the present play—that nothing is more touching on the stage than an exhibition of affectionate friendship between men. This is the secret of the perennial appeal of "Trilby"—a play that has held the stage, through every change of fashion, for a quarter of a century. The love of man for woman has become a commonplace in a theatre that, by constant custom, appeals too narrowly to the easy recognition of sexual emotion; but the love of man for man is a phenomenon, though seldom shown, which is no less fundamental and no less appealing to the finer human instincts.

"STRANGER THAN FICTION"

It must always be a mystery why good actors write bad plays. Great plays have frequently been written by bad actors, like Shakespeare and Pinero, who have left the stage in early life in order to direct its workings from the other side of the footlights; but Molière is almost the only man in history who has managed, simultaneously, to be both a great actor and a great playwright.

The case of Mr. E. H. Sothern is peculiar. He has enjoyed a lifetime of experience as an actor and a stage-director. Furthermore, by an extraordinary falling-out of destiny, he is gifted with a faculty for writing. His autobiographic essays prove conclusively that he can write, not only adequately, but astonishingly well. And yet—for some mysterious reason—when Mr. Sothern tries his hand at writing plays, he builds them badly and writes them without grace.

Mr. Sothern's latest effort at dramatic composition was entitled "Stranger Than Fiction." He started out with a promising project,—the project, namely, of imagining his hero to be a dramatist, and of permitting him to build, before the eyes of the audience, the very play which they were seeing as a finished product. This project is no longer novel; but it was unprecedented at the time when Mr. Sothern wrote this composition. The most surprising thing about the play is that it lacks—unnecessarily—the element of plausibility. It ought not to have been difficult for the author to express his trick in terms of life instead of confessing baldly to the audience that his trick was nothing but a trick. Furthermore, the dialogue is poorly written.



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MAKERS OF MUSIC

(*Continued from page 61*)

others, like Mr. De Koven, for instance, by their good work. Since the year 1892 he has not produced a single operetta which was not met by the question, "Is it as good as 'Robin Hood'?" Now, since very few operettas can possibly be as good as "Robin Hood," Mr. De Koven was continually in the position of disappointing his audience. Mr. Gelett Burgess once leapt into fame with his quatrain, "The Purple Cow," perhaps the least of all his literary efforts. Ten years later his exasperated soul indited:

"Ah, yes, I wrote 'The Purple Cow,'
I'm sorry now I wrote it;
But I can't tell you, anyhow,
I'll kill you if you quote it."

No doubt Mr. De Koven feels the same way at times about "Robin Hood." But he is hardly justified in expostulating, since he himself is the chief quoter of "Robin Hood." This is forgivable; better a hundred quotations from "Robin Hood" than one inferior song. We do not complain if "The Canterbury Pilgrims" frequently recalls that great operetta of a quarter century ago. We are, on the contrary, devoutly grateful that much of it is as good as its predecessor. "The Canterbury Pilgrims" was written a number of years ago for the theatre and has been acted hundreds of times by the Coburn Players. At Mr. De Koven's request, Mr. MacKaye rewrote the piece, retaining only the atmosphere and the bare outlines of the plot. The fable remains diverting, though no one can possibly understand the intricacies of the intrigue without a libretto. But it is much more important that Mr. MacKaye has brought to his opera an atmosphere so rich and beguiling that one must look long through the Metropolitan repertory to find its fellow. The characters are the heroes and feminine villains whose personalities were made known to us in Chaucer's poem; the dramatist had but to take them and throw in a dash of love to make the world go awry,—and there was his play.



Sarony

Reginald De Koven is the composer of "The Canterbury Pilgrims"; Percy MacKaye wrote the libretto

JOLLY PILGRIMS

To the Tabard Inn at Southwark, near London, they come in the first act, pilgrims on the way to the shrine of holy St. Thomas at Canterbury. Being the pilgrims of a merrier age than ours, they drink lustily and laugh when Chaucer, poet laureate disguised as a vintner, enters and reads aloud his "psalm":

"To live a king with kings, a clod with clods,
To be at heart a bird of every feather,
A fellow of the finch as well as the lark,
The equal of each, brother of every man—
That is my psalm and rosary."

A poet with such a psalm is ill protected in the presence of many charming feminine pilgrims. One of them, a Prioress who has not yet taken her vows, casts down her eyes at his ardent glances, for she is on her way to meet her brother, a knight returned from the Holy Land. But there is another pilgrim, one who journeys not toward the shrine of St. Thomas but expressly towards that of matrimony, who casts down her eyes in the presence of no man. Instead, after her charmingly caparisoned donkey has brought her into the court-yard, she loses no time in giving Chaucer a smacking kiss on the lips. It is the Wife of Bath, who has been loved these five centuries because she too loved life and all that was in it. So much does she love life that after having lost five husbands she still seeks a sixth. And since life is good it matters little by what means the good is obtained. She strikes a wager with Chaucer and the wager has it that if the Prioress defaults in her modesty, if the "brother" whom she is meeting be in truth not her brother but her lover, then the Wife of Bath shall have her sixth husband at the shrine of St. Thomas.

INVEIGLING A PRIORESS

Now as the second act opens in the Garden of the One-nine-pin Inn, at the little hamlet of Bob-up-and-down, on the road to Canterbury, there comes into the plot much intrigue over lockets and brooches, which is hardly to be grasped even from the printed libretto. It is enough for the purposes of a merry opera that Chaucer finds himself in a peck of trouble with his Prioress. And this trouble the Wife of Bath fosters, for she must and will win her wager. Her boisterous uncouth swains are faithful to her, and with their help and woman's wit nothing is impossible. The Knight, true brother to the Prioress, is kidnaped and hidden. His ring, which is to establish his brothership, is annexed by the scheming widow, who dons a beard and a suit of mail exactly like his. Here the plot takes on a Shakespearian improbability. The false Knight imposes himself (or herself) upon the Prioress, obtains her brooch and, unmasking, presents herself before Chaucer. The Wife of Bath has won her wager and "plucked a husband by the primrose path."

Doubtless Chaucer does not relish the prospect of matrimony under these conditions, but a man of honor will stick to his word. However, there is intrigue in the air, and if a husband may be won by deception, then a wife may be got rid of in the same way. It requires but a few pieces of silver to induce a Man of Law to discover that by the edicts of William the Conqueror no woman in England may have more than five husbands. King Richard II, appearing in the great square before the Cathedral of Canterbury, is besought, with passionate entreaty and with a wink, to alter this cruel law. But he will alter it only to the extent that a woman five times a widow may take a miller, but none other, for her sixth spouse. A miller, the same who has doggedly followed the Wife's footsteps all the way from London, bobs up to claim her. And Chaucer joyously escorts the Prioress into the great Cathe-

(*Continued on page 140*)



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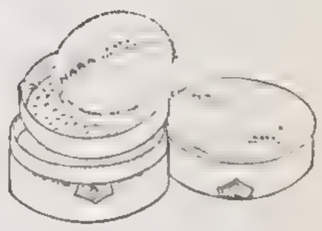
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MAKERS OF MUSIC

(*Continued from page 138*)

dral in the train of the King, while the square re-echoes with the song of joy.

Barring the unintelligible details of the intrigue, such a libretto offers a wealth of atmosphere and character which few composers are fortunate enough to find. The Wife of Bath herself is one of the memorable characters in the world's literature. The motley crowd of pilgrims who wend their way to Canterbury were endowed by Chaucer with a varied and appealing humanity. And the joyous English atmosphere, which bathes all the pilgrims in a flood-light of joy, is something to call forth the best powers of a musician of talent. It would be too much to say that Mr. De Koven has equaled his opportunities, for indeed none but a genius could match the genius of Chaucer. But he has written a score which sparkles with merriment and glows with pleasant color. Such melodies as he can write are not so abundant in the musical field as to be dismissed with an impatient word. Impatient indeed may be the serious musician who finds in this score a facile solution of the problems over which he himself is struggling. Those who insist on the most rigid musical standards will find the tunes of "The Canterbury Pilgrims" too light and easy to befit the dignity of the Metropolitan. But perhaps the dignity of the Metropolitan is, like its architecture, too heavy and too drab. After the ponderous dissonance of a "Francesca", it is altogether pleasant and perhaps highly beneficent to have diverting tunes twinkle their eyes in that great auditorium.

A CONVENTIONALIZED WIFE OF BATH

Certainly it is not because of the lightness of his score that Mr. De Koven merits any censure. But one wishes that his tunes, which are appropriate enough to the spirit of the piece, had been a little more characteristic of the persons who appear in it. One wishes that the Wife of Bath could have been characterized with a melody flexible enough to express her own ever-changing wit, and not confined within the rigid limits of an operetta tune. Better far that this should be a Broadway score than a Munich *partitur;* but Broadway should rise to its occasion. There is far too much of the trickery and rigidity of conventional musical comedy in this music. The characters speak not as in music drama, not as characters in a brilliant and shifting tableau of life, but as puppets of the operetta stage. And the orchestra, that Olympian commentator of Wagner's dreams, becomes little more than a café band. Not that its orchestration is thin; on the contrary it is sparkling and full of color. But what it has to say is of the lightest, and suits the dialogue of the characters only in the general way that the murmurings of the dance orchestra suit the repartee of the cavaliers and ladies within.

Moreover, Mr. De Koven has missed his great chance. The wonderful atmosphere of Mr. MacKaye's libretto, which is the very breath of medieval England, can be conveyed only by the folk-songs and folk-dances of England herself, or by music of their stamp. No breath of this has entered Mr. De Koven's score. The maidens who make merry before Canterbury Cathedral dance to a ballet tune which might have come straight out of "La Gioconda". Nor does any of the music suggest the veritable England of Chaucer. At best it suggests the reflected England of musical comedy. Then, too, when Mr. De Koven would express the glow of love he succeeds only in giving voice to the turgid sentimentalities of conventional lyricism. It is not the duet of Chaucer and the Prioress which will make this opera stand a while as a worthy and delightful bit of musical humor; it is rather the bubbling tunes which charmingly, if all too frequently, suggest the Wife of Bath and her burly swains. It is even the concerted numbers which recall "The Sheriff of Nottingham", or the crashing choruses which usher the King's train into Canterbury Cathedral. Mr. De Koven's music is not what many had hoped; it is not the work of a highly sensitive and resourceful musician. But it is agreeably beguiling, and as such will deserve many performances in the overheated atmosphere of the Metropolitan.

THE SINGERS' SHARE

If the planning of American operas is the perfunctory part of Metropolitan policy, the execution of them is not so. One could hardly ask for a more conscientious production than that given to "The Canterbury Pilgrims." Mr. Sembach, though he is no actor, is a singer of rare good taste, and his best efforts were devoted to the part of Chaucer. As we have hinted, though he had never sung an English rôle before, he was the most intelligible member of the company. Edith Mason, American born and bred, was less easily understood (which again calls to mind the fact that enunciation has more to do with technique than with nationality). Margaret Ober created for the part of the Wife of Bath an abundance of wholesome life, together with a goodly amount of that healthy vulgarity which helps to keep the world young. Paul Althouse was an admirable Squire and Albert Reiss did a capital bit of acting as the vain young King Richard. The bustling life of the chorus and of the many minor characters was due to Richard Ordynski's stage direction, but one might have wished a still greater ease and naturalness in their movements. As for the conducting, Mr. Bodanzky called forth from the score all the music that was in it, and perhaps added a little that was not there by the sheer magic of his wonderful orchestra.

It is a pity one can not add that Merrie England greeted the eye in this opera, but as usual it is necessary to set down that the stage pictures were heavy, ugly, and over-elaborate. They were in the old Metropolitan manner—a manner of harsh prose; neither the joy nor the sensuous charm of Mr. MacKaye's drama spoke in them. The credit of them with all blame thereunto appertaining, is due to one Homer Emens, a worthy and experienced painter of scenery for the old, prosaic, ramshackle American stage. The deers' heads which adorned the walls of One-nine-pin Inn were the work of their Creator; but all the rest is due to Mr. Emens, who tried as best he might, and as many other more gifted wielders of the brush have tried in vain, to imitate nature on the stage. But nature will not be imitated. She is unapproachable. To attempt to copy her in paint and canvas is dull sacrilege. There is such a thing as art, which by many mysteries such as color scales and design and proportion can recreate the soul of nature; but this art, so far as stage settings are concerned, has been seldom welcome at the Metropolitan. Only when the directors gave to Mr. Livingston Platt, an artist of the theatre, the commission for the designing of the costumes, did they make any approach to the necessities of the case. But Mr. Platt, who naturally works in soft, dull, discreet tones, could do little to offset the deadly prose of the scenery. Thus, the best efforts of many able singers and actors were lost. They could not create Merrie England in a conventional stage tavern. Some day all this will change and the American artist will have free access to the Metropolitan, along with the American dramatist and American musician. When these three feel at home on the corner of Broadway and Thirty-ninth street, then, and only then, will American opera have its chance.

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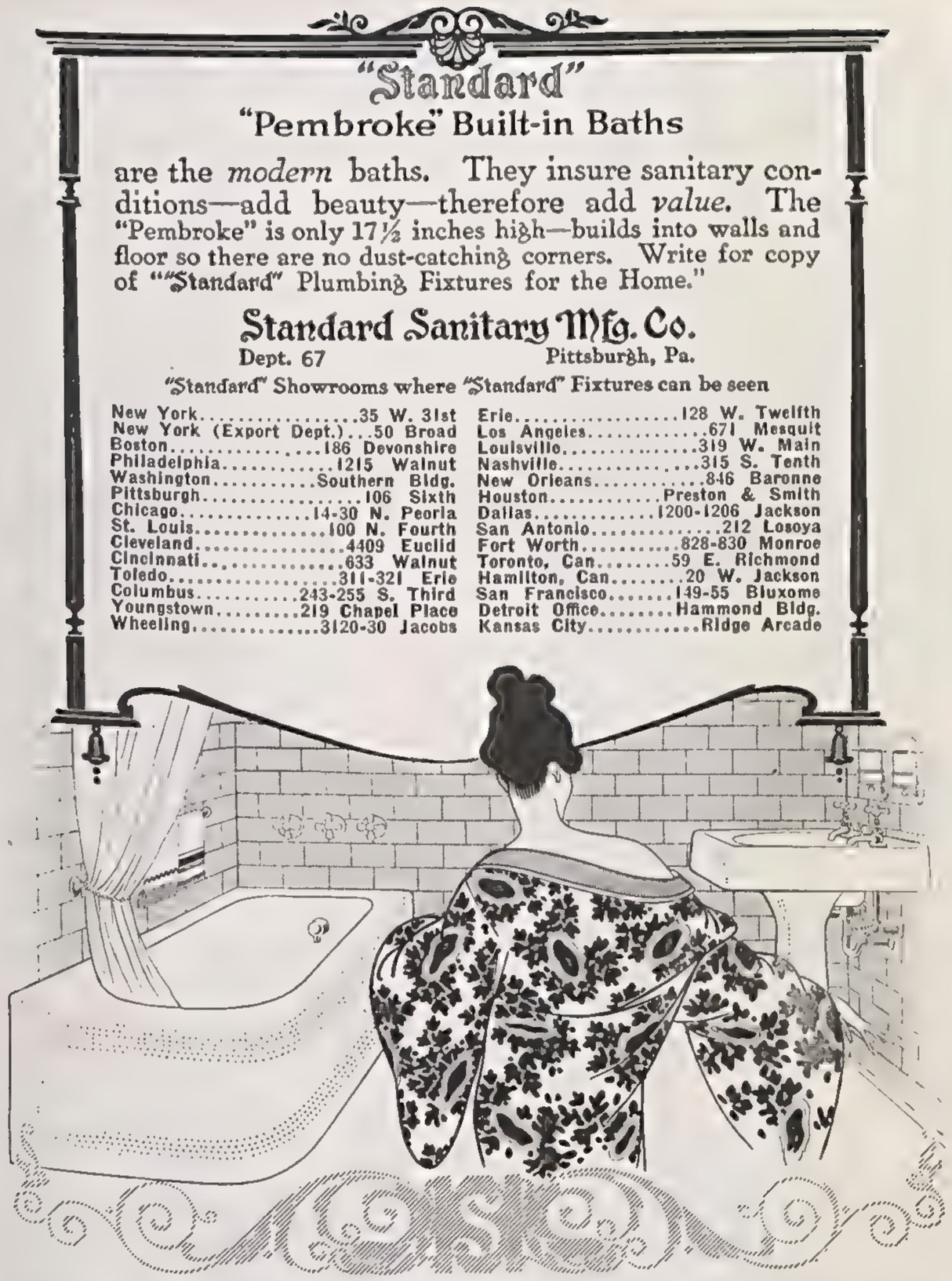
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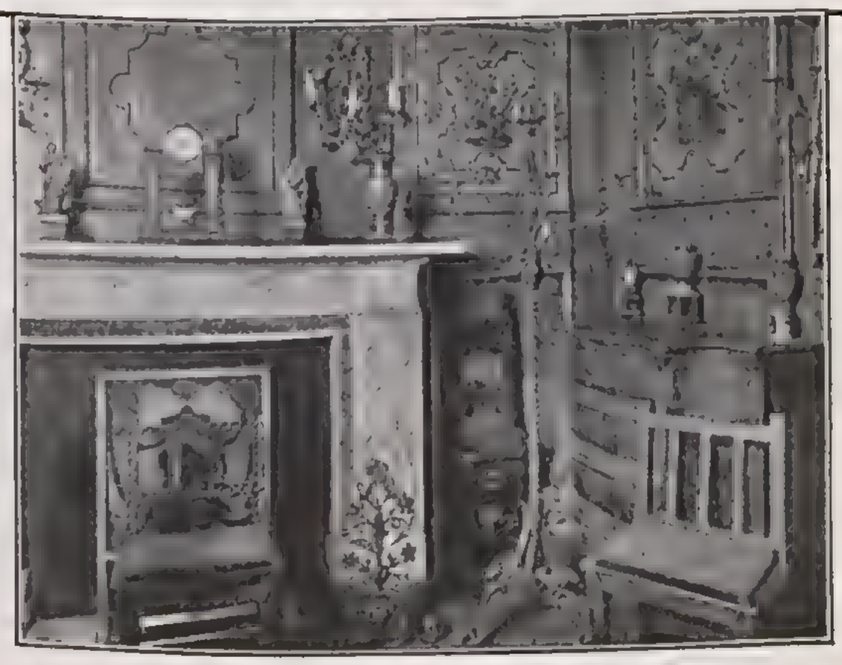
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JAPAN AND THE DANCE

(*Continued from page 60*)

painting pushes mighty Fujiyama to a minifying distance and sprinkles the foreground with petals from a single cherry-tree.

But the Japanese, though physically small, are astonishingly alert. They are quick, deft, and made of wires. This note of electrical agility is also expressed in their art. Their paintings and statues lack "repose"—as the word is understood by occidental students who have approached an understanding of Graeco-Roman sculpture through the medium of some such European treatise as Lessing's "Laocoön;" but, on the other hand, the artists of Japan are easily the masters of the swift and darting line. Action and diminution—these are the two essential notes of all the art that has come to us from the orient. The Japanese excel in little things done swiftly and with superlative agility.

We should, therefore, expect to find in the folk-dances of the Japanese these two harmonic notes of imaginative diminution and astonishing activity; and this expectation was satisfied by the performance of Michio Itow. The dances that he showed were all imagined on a little scale and executed with superlative alertness. In his two traditional sword-dances, for example, he looked at first (to an Anglo-Saxon eye) extremely small and comparatively weak; but, as soon as he began to cut the air with his sword, he displayed an easy and a darting dash that no Anglo-Saxon could emulate.

YOUTH, THE EVER-ADAPTABLE

Michio Itow was assisted in this performance by a very young girl from Copenhagen, named Tulle Lindahl. The Danes are the noblest sculptors in Europe at the present time; and, next to the Russians, they are the noblest dancers. Miss Lindahl, who has been educated in a great tradition ever since the age of six, has learned with ease the oriental and exotic art of far Japan. But not only does she execute with grace the movements of these distant dances; she contributes also the human fragrance of a fresh and wholesome personality. To see her is to love her—with the sort of love that those of us who have ever lived a little week in Copenhagen must feel forever after for the personality and spirit of the Danes. Considered all in all, this single special matinée at the Comedy Theatre in New York afforded an adventure that is not to be forgotten.

The HOUSE *and* SLIP-ON MODES

(*Continued from page 59*)

of tight-fitting slip-covers of white linen bound on the seams with plain colored linen and having borders of colored linen stitched on. The decorative medallions in appliqué are cut from linens of different colors. The over-curtains are made to match the slip-covers, and the glass curtains are of plain white swiss muslin, with scalloped edges bound with plain colored linen. Lamp shades, also, are made to match the covers and hangings. The floor is entirely covered with a heavy white linen canvas, which serves as a background for plain colored rugs.

A second summer bedroom, which is from a country house on Long Island, is shown in the middle of page 59. The low four-poster bed is covered with a printed linen in Chinese design, with a ruffled valance falling to the floor. The easy chair is covered in the old English fashion with an old-fashioned ruffle about the feet, but the snugness with which the slip-cover fits is very modern. Also very modern is the small chest of drawers beside the bed, for it follows the new fashion of being entirely covered with chintz and finished with a glass top.

Even the formal dining-room, though it is formal, especially if it be on the simple Colonial lines, is not averse to the freshening chintz. At the bottom of page 58 is a dining-room which shows how white paneling and Chippendale furniture may be allied with summer fabrics. In this case, a French printed linen has been used for hangings and slip-covers, and, though the covers are not of the new close-fitting variety, the effect is very pleasing and very practical.

The excellent and distinctive results which may be obtained by well-designed slip-covers of plain color are exemplified in the room at the top of page 59, at the right. The furniture here is entirely covered with apple green slip-covers, very closely fitted and trimmed with block fringe in black and green or in two tones of green. The rugs are plain color. The over-curtains match the slip-covers and the glass curtains are of yellow gauze. The lamp shade cover is of two layers of green organdy,—pale green with scalloped edges bound in dark green organdy over dark green with scalloped edges bound with light green.

Summer covering may even extend to the garden, where they take the form of such decorative awnings as shield the garden birdcage on page 58.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 75*)

variety. A lovely combination is made of black silk net hung over pale pink satin, and a charming and youthful design for such a frock appears at the lower left on page 75. It is trimmed with silver ribbons and tiny pink silk rosebuds and fine Chantilly lace. The bodice attains a quaint old-fashioned air by its round neck and the softly shirred fulness which runs into small puffs over the shoulders to form the upper part of the long tight sleeves. The wide crushed girdle is in shades of rose and pink and strands of silver. This gown is designed for the débutante; it is made to order at $65 and $75, according to lace selected.

Organdy is used for almost everything this year, yet there are still unusual uses for it, such as the summer evening gown at the bottom of page 75, in the middle. It is made over a foundation of black net over white silk, and the effect is soft and summery. The front of the bodice and the points of the net underskirt are decorated with flower motifs in jonquil yellow and apple green silk, and the wide tight girdle is of folds of the yellow and green silk and black organdy. Made to measure, it is priced at $55; with bands of black fox on skirt and shoulders the price is from $5 to $15 extra.

The woman who seeks further economy in evening frocks, may accomplish costumes of both charm and distinction by the aid of a skilful seamstress and the patterns shown on page 98 of this issue.

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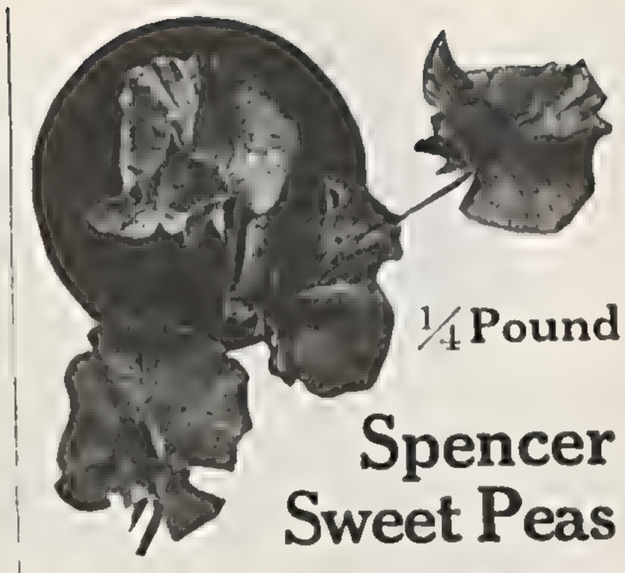
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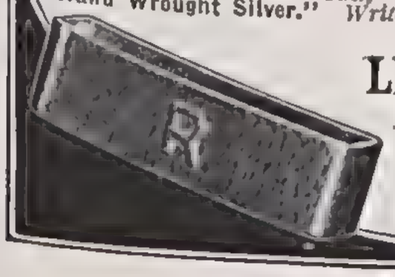
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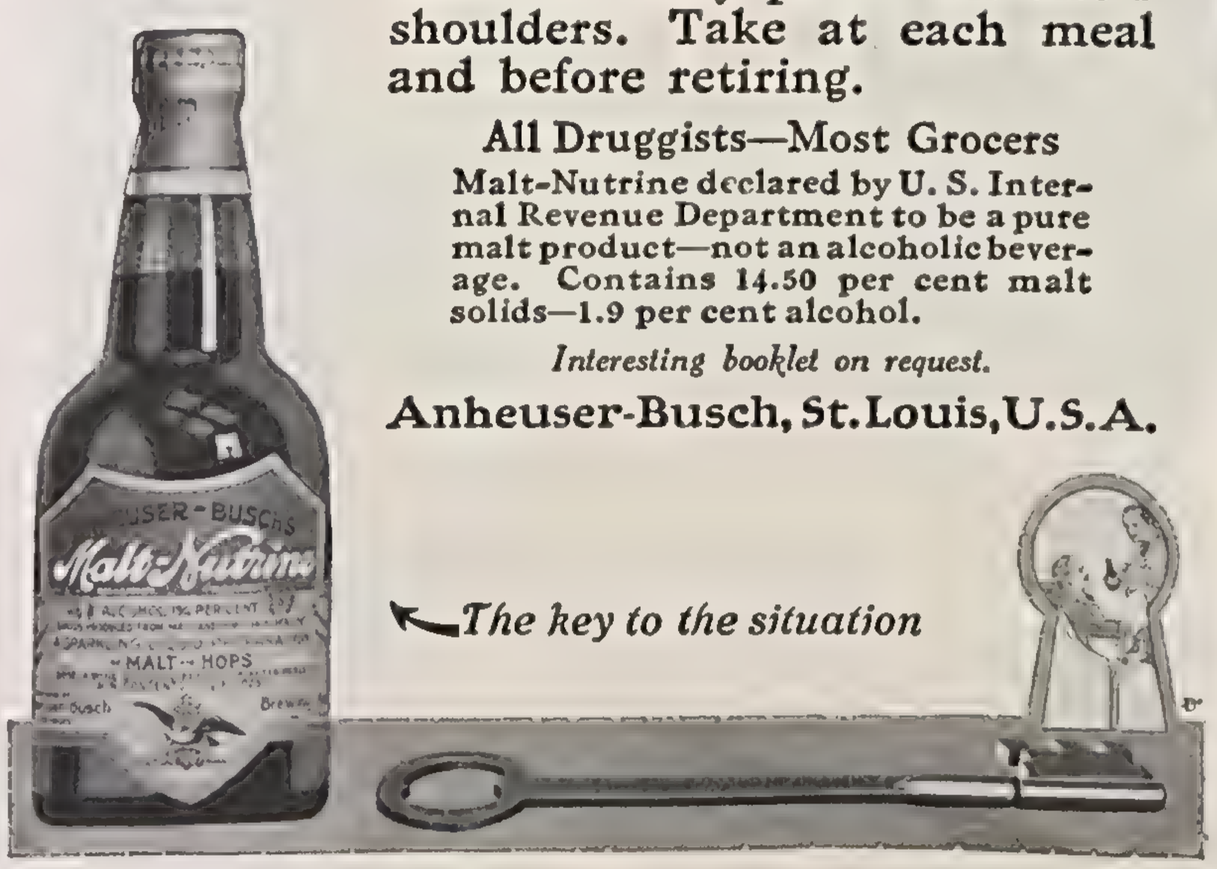
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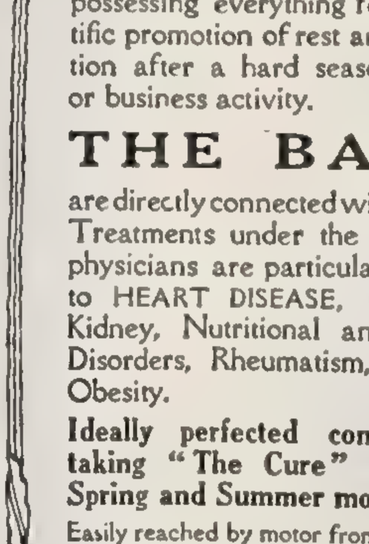
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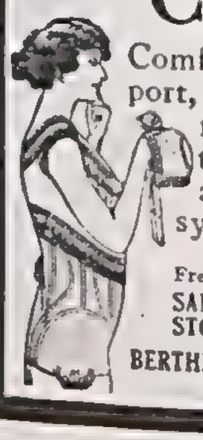
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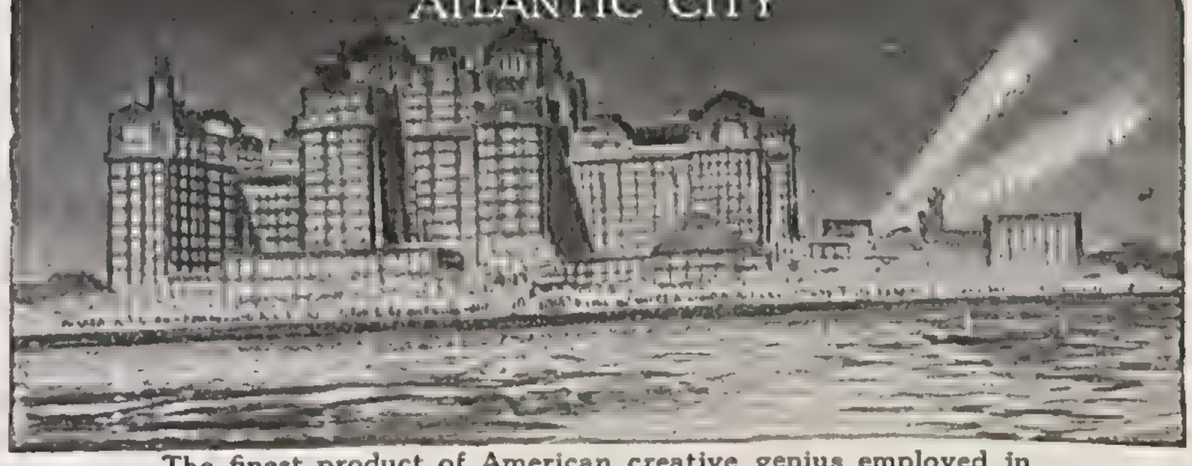




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Would You?

By Fannie Hurst

WE are spending five thousand dollars this month to tell you that the greatest short story of the year has been written by Fannie Hurst and is in the May Metropolitan. "Would You?" is a gripping tragedy of New York life in which a woman's love and the "get on" ambition of a great city blend in a pathetic sacrifice.

The heroine is a modern Ruth, who in her own way and in her own time lives out the beautiful promise of her prototype, "Whither thou goest I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God shall be my God."

Fannie Hurst's wonderful story is just one of many features of a notable issue of the "Livest Magazine in America." In the same Metropolitan, is a great baseball story, "Bingles and Black Magic," by Hugh Fullerton, and a Leroy Scott Detective Clifford story, which is a dramatic piece of fiction dealing with the dress-suit underworld of New York. The love story of-the-girl-who-wanted-to-go-in-the-movies by Josette Gerrish, and the serial instalments of Larry Evans' great story, "His Own Home Town," and Edwin Balmer's dashing novel of the Great Lakes, "The Indian Drum," complete a fiction program, which for all-around interest and brilliancy has seldom been equalled in any issue of an American magazine.

The facts of life are well faced, too! William Hard, back after six months in London for the Metropolitan, has an enlightening article on "England at War." This is the second article of a series in which Mr. Hard will bring home to America the lessons that England has learned out of the bitter experience of her unpreparedness. Hard's articles are bugle calls to America!

A commanding contribution is an article by Lord Northcliffe. He compares lawyer-governed America with group-governed England much to our disadvantage. He challenges us with the accusation that we think of England as in times of George III. His article will irritate some of us and set *all* of us thinking. There is another instalment of the "Adventures and Letters of Richard Harding Davis," which has been the literary event of the year.

Theodore Roosevelt, who writes exclusively for the Metropolitan, spent a busy day in the Municipal Court of Philadelphia where some practical Christianity is taking the place of ponderous Blackstone. What he saw and what he thinks of the work done, the Colonel sets down in an able piece of reporting, warm with the human touch that is the Colonel's when he writes of good intentions and common sense mixing successfully.

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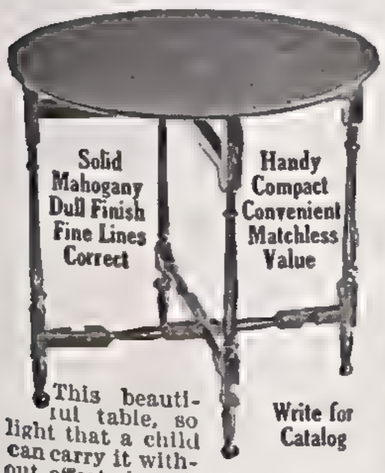
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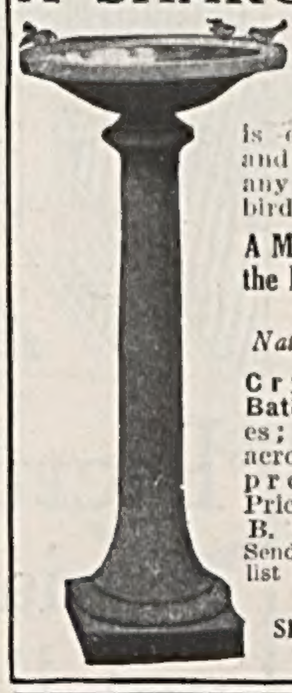
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